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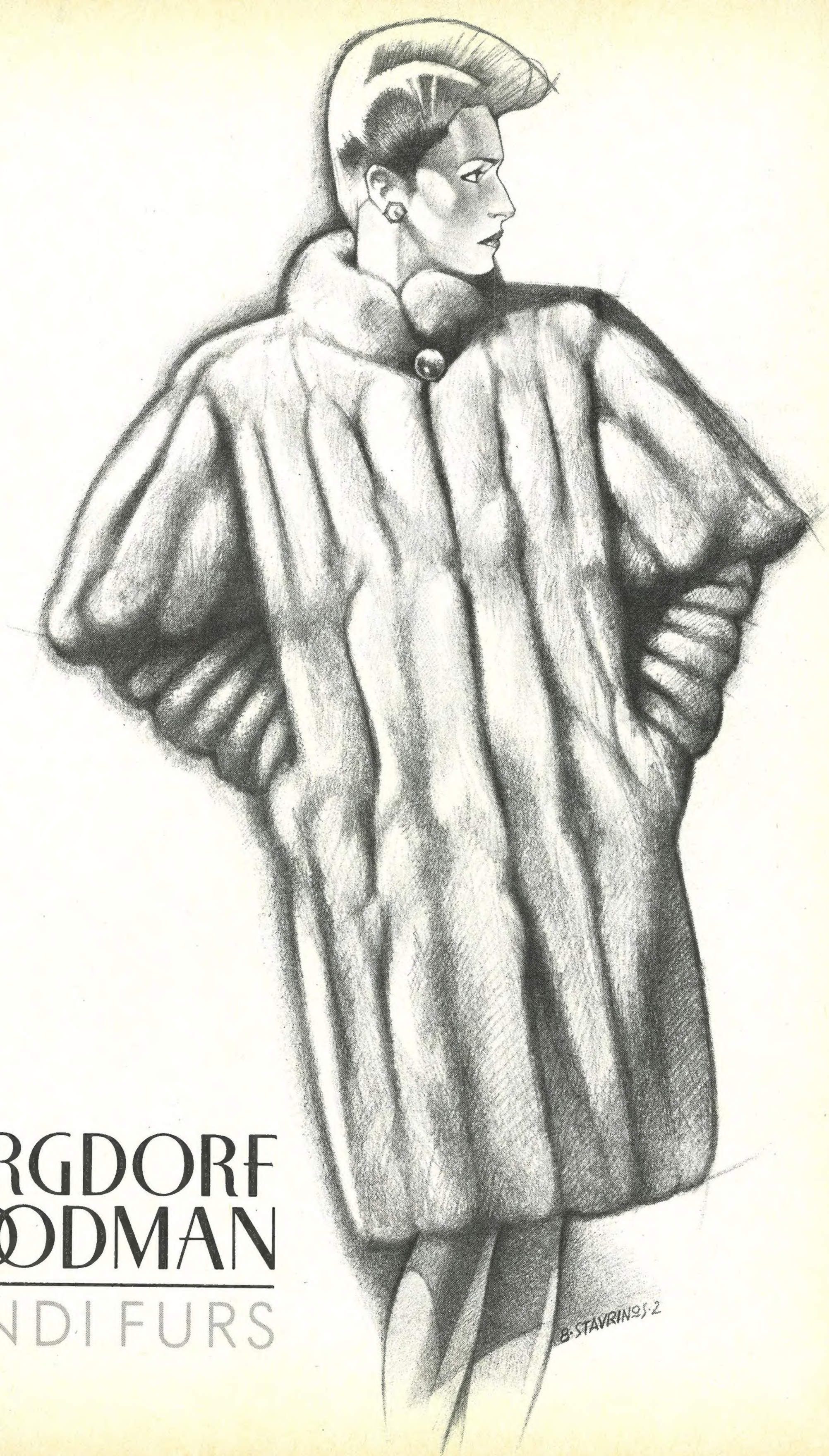

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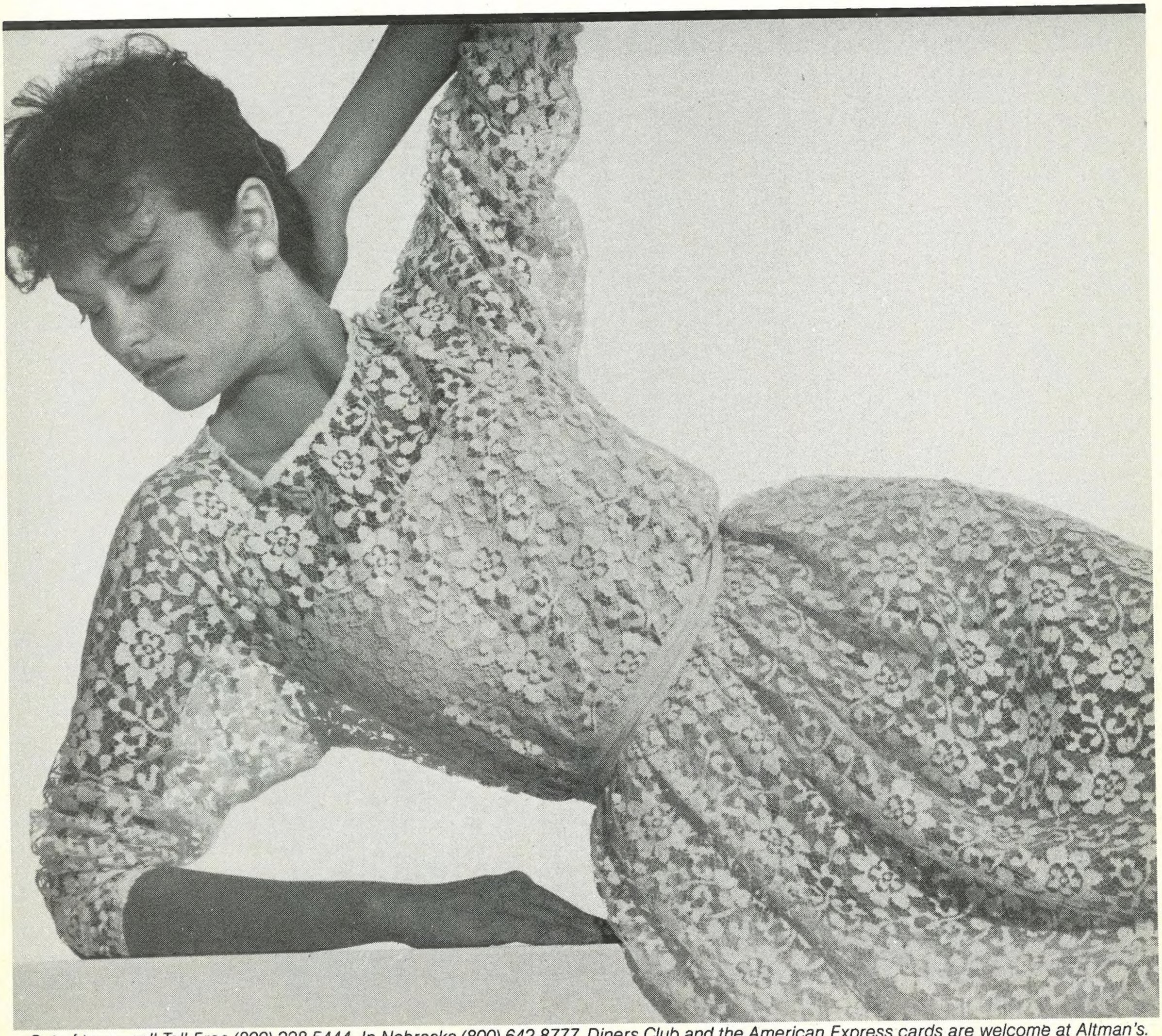

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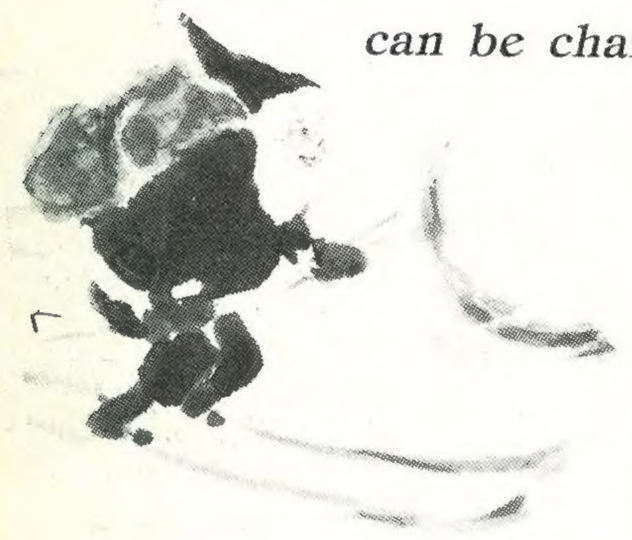

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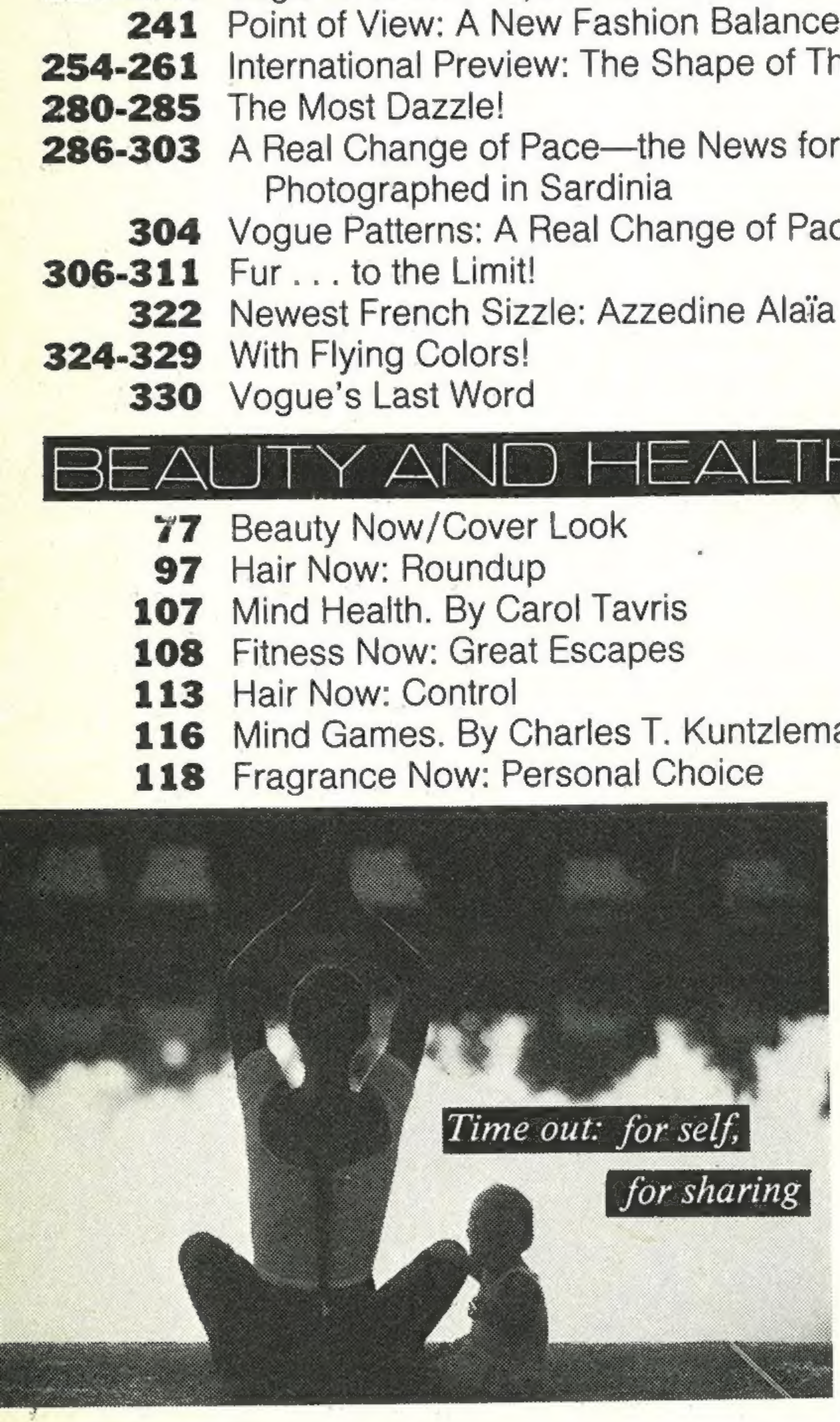

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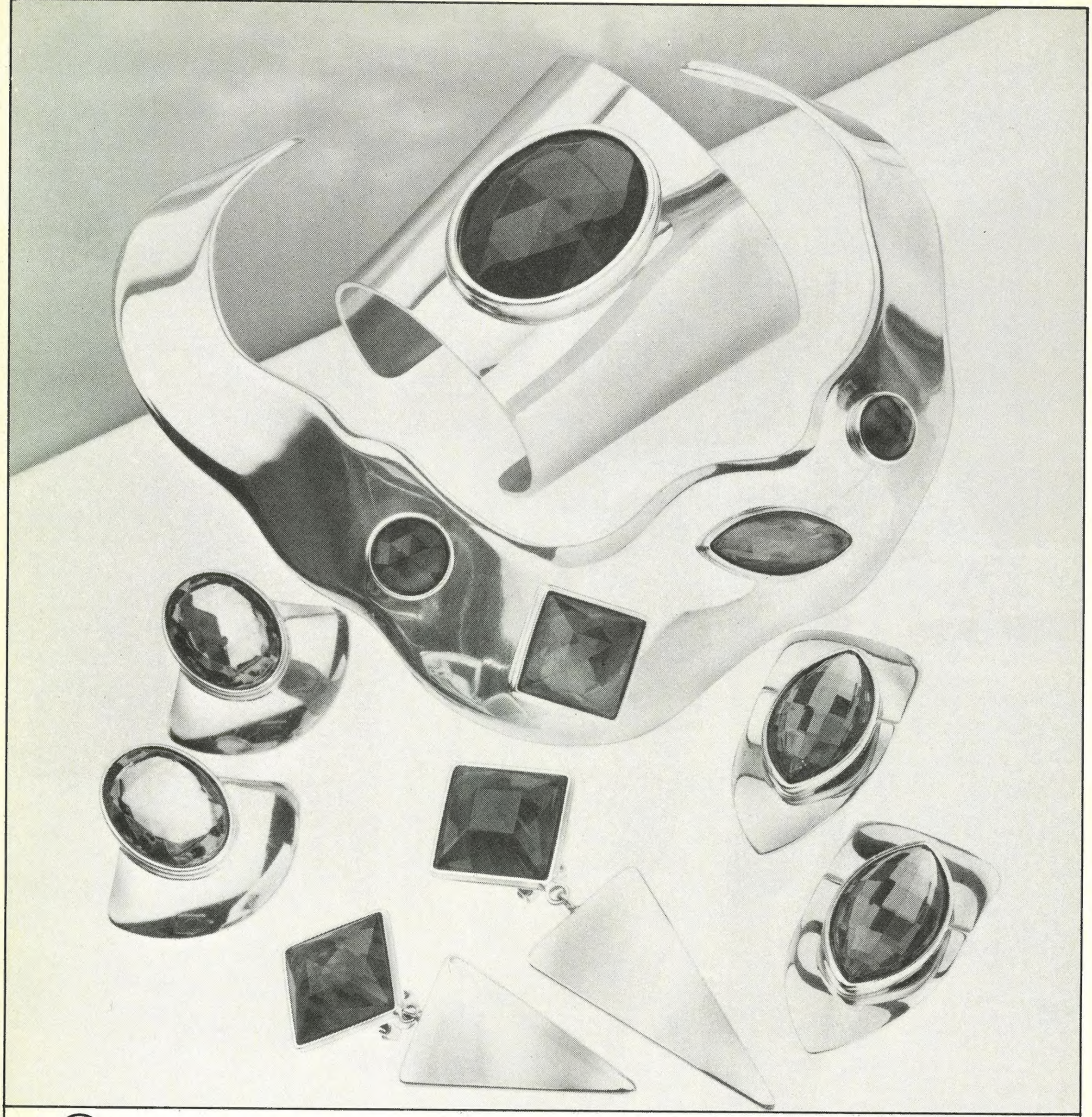
FLASH! HANDSCULPTED JEWELRY BY ISAAC MANEVITZ FOR BEN-AMUN



Colorful jewels studding pewter illuminate your own dramatic form. All, boldly sculpted by the hand of Isaac Manevitz, sculptor/jeweler/innovator. The gems of glass, faceted to catch the light, enforce powerful attention on you through every celebration this holiday season. And, a beautiful gift idea, too. The collection, in Baubles on B'way, New York. And a selection in all stores.

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Jamison predicts a white Christmas. The refreshing look for the Holidays includes embroidered white pique top with pleated front and stand-up collar and fully-lined pants. Green crepe-de-chine sash tie belt. Blouse $68, pants $98, sizes 6 to 14. Jamison Sport, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

Photographed on board The M/S Scandinavia in New York City.

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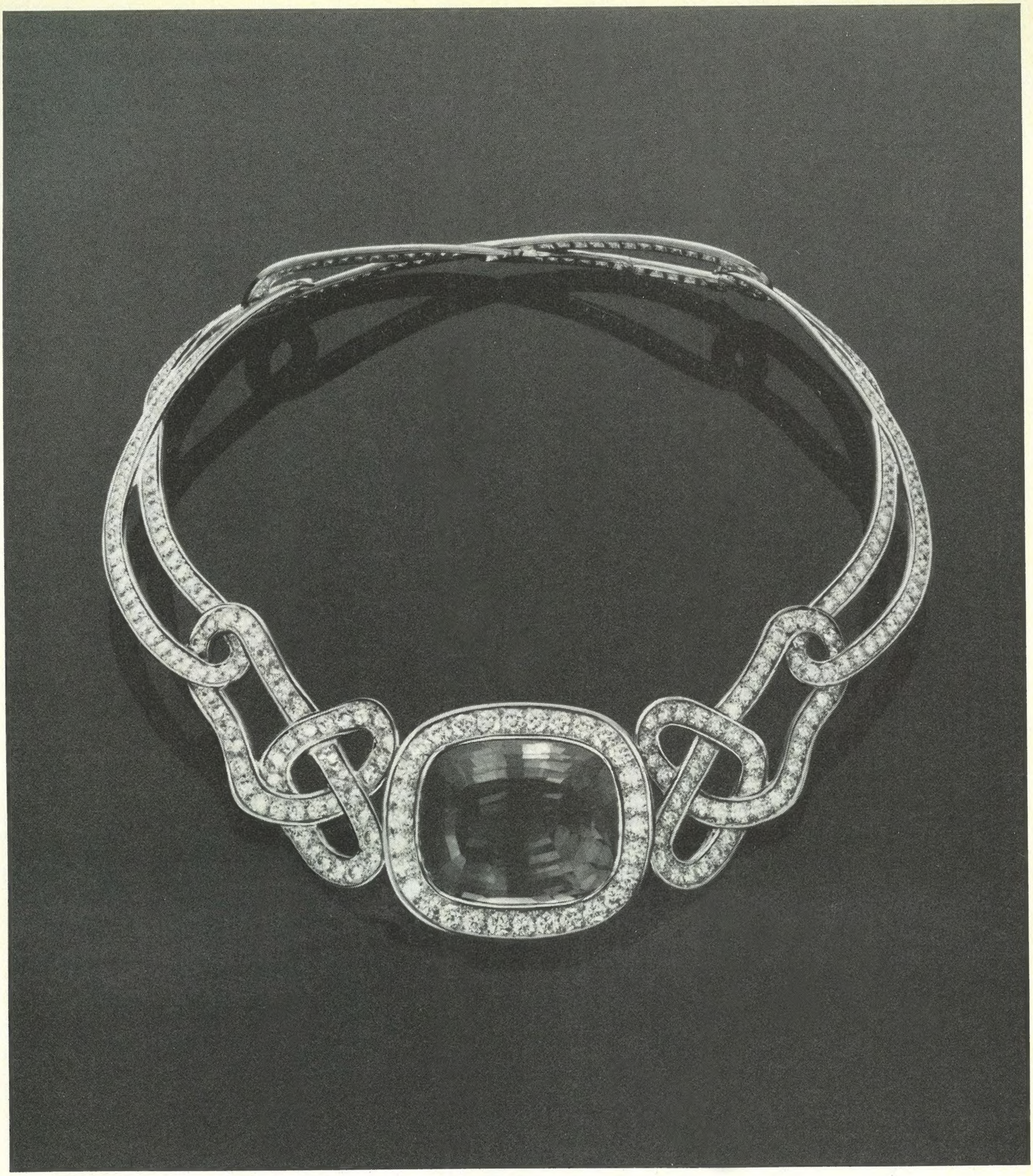

The Intriguing Tanzanite

Angela Cummings selects tanzanite as the focus of her eighteen karat gold and diamond necklace. Discovered sixteen years ago, tanzanite was the first transparent, blue gemstone to have been found in over two thousand years.
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Carol & Mary
HONULULU

From the Fall/Winter 1982 collection of Gianfranco Ferré the architectural little black evening dress with drop torso bodice in organdy and full, tiered skirt in gazar. To be worn with the shoes designed by Gianfranco Ferré produced by Guido Pasquali.

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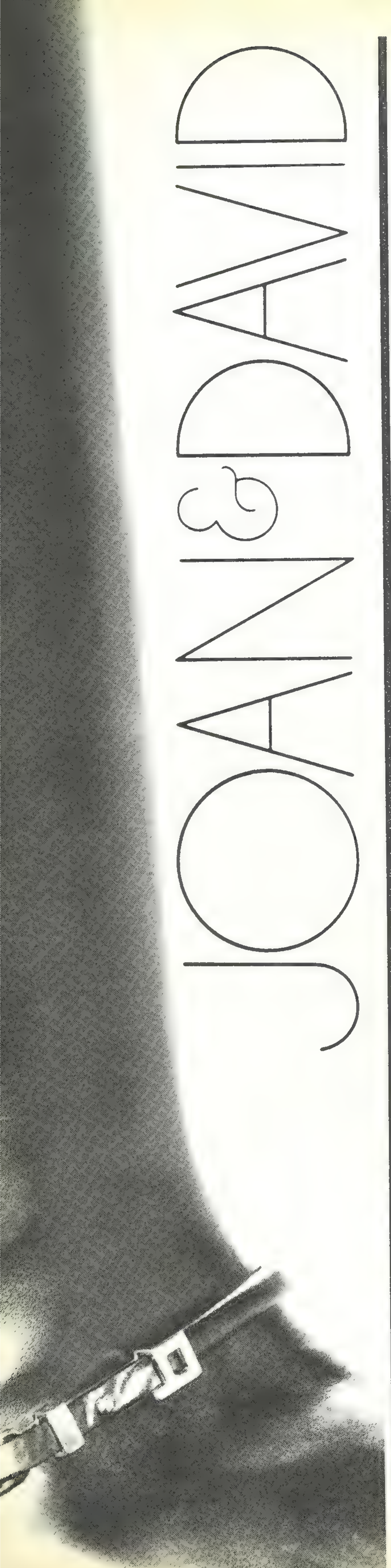

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Your Letters

Marilyn magic

With tears in my eyes, I have just finished reading "The Last Sitting" (September, 1982) and would like to thank Mr. (Bert) Stern and Vogue for the most sensational, sensuous, compassionate and yet, melancholy account of a few hours in the life of Marilyn Monroe. Vogue has shown, once again, that it has earned the title of the world's finest magazine.

Mr. Stern has my deepest appreciation of his art in this wonderful salute to my life-long heroine. His writing abilities are as poignant as his photos. One of his parting paragraphs has enlightened me a great deal. Until Mr. Stern mentioned it, I did not realize our attraction to very young models may indeed be our need to try to recapture the beauty and innocence of Marilyn.

This was, without a doubt, the best article I have ever read about a celebrity in Vogue. Thank you Mr. Stern. Sandra F. Houston
Chicago IL

I want to thank Bert Stern for sharing his beautiful and intimate "exposure" with Marilyn Monroe. Thank you for printing his work. To focus through that everlasting light (unextinguishable) which embraces Marilyn and view *only* Marilyn (sincere and, well, simply beautiful) makes this artist envious. Even her scar was lovely! . . . What a sensational experience for a photographer! Thanks Vogue. I love you. Khaki Travis
Wilson NC

. . . The article by Bert Stern . . . I would expect to find in a *(Continued on page 147)*

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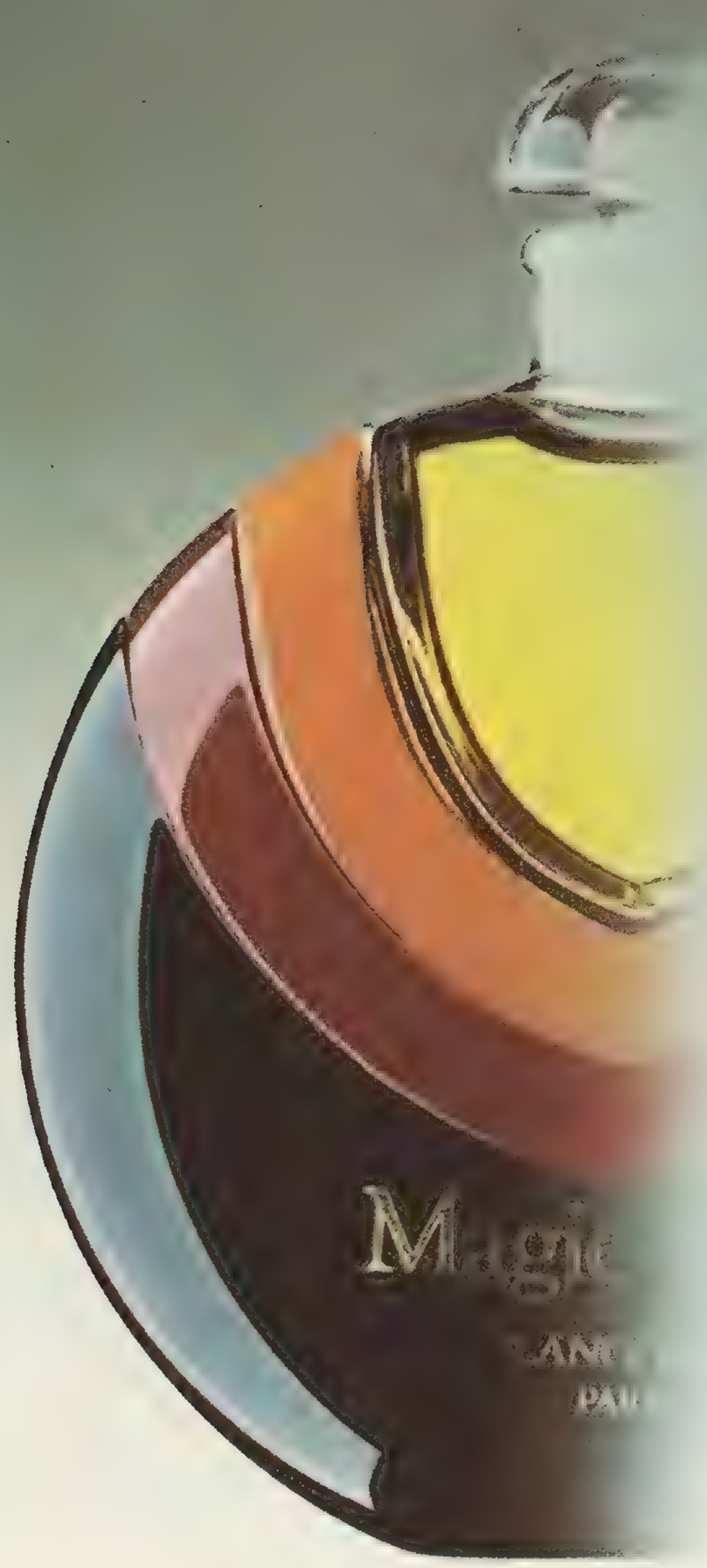

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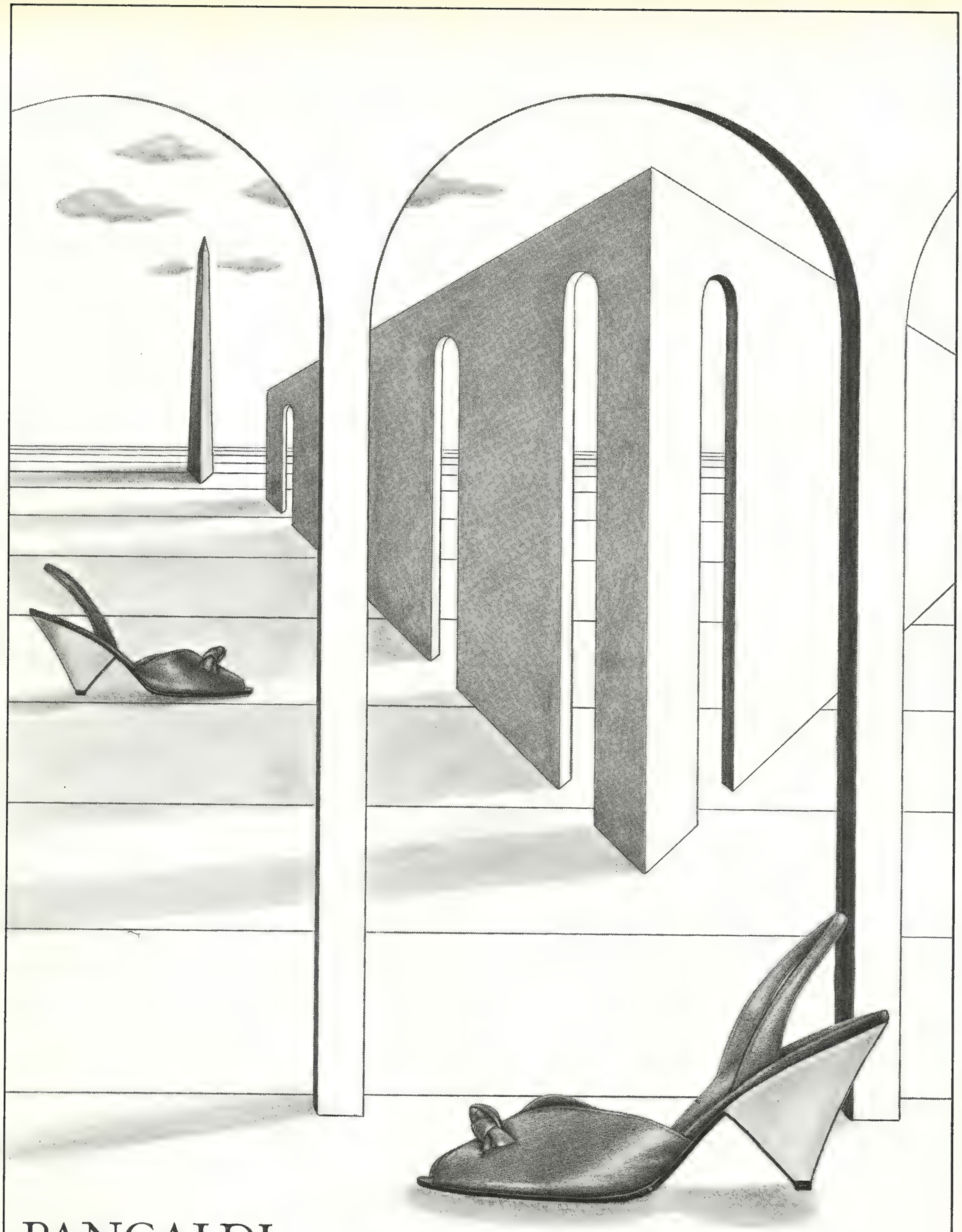

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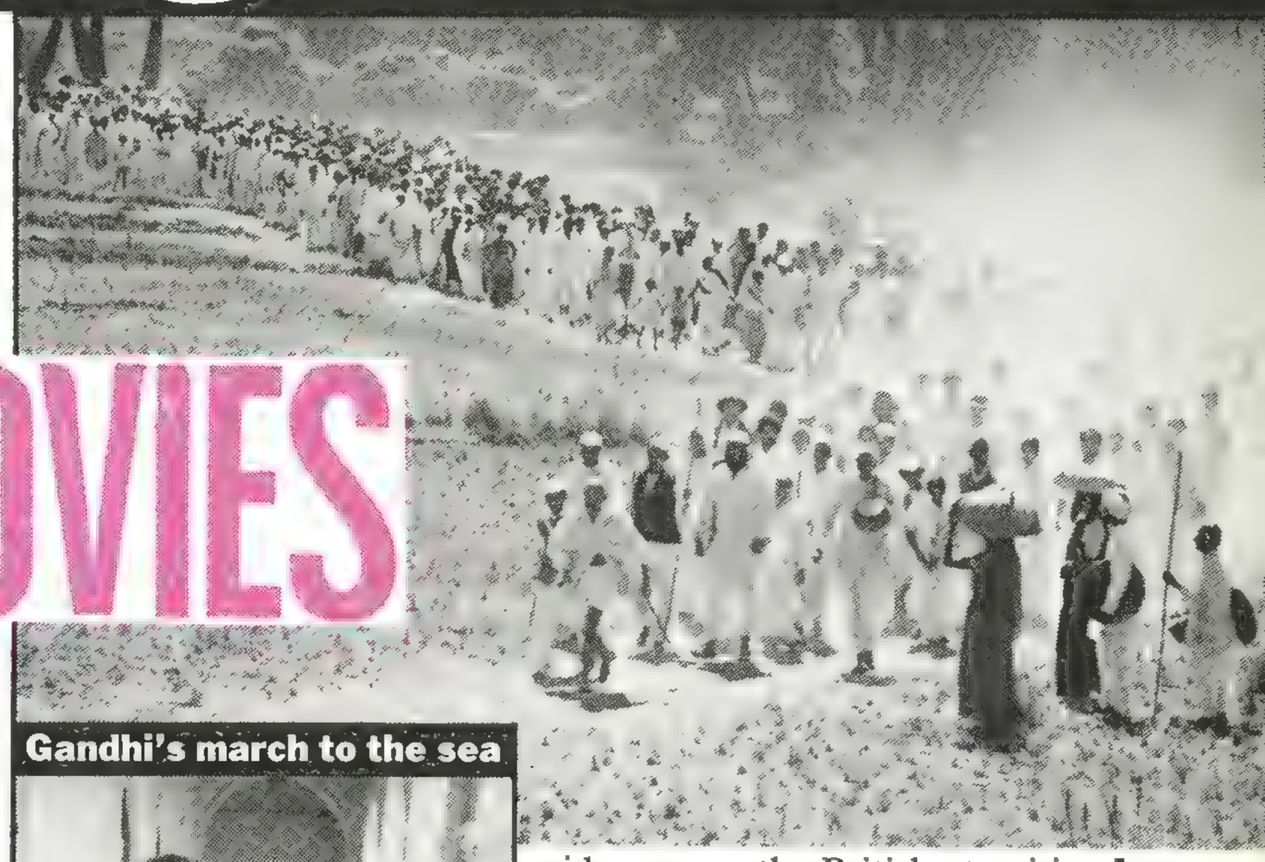
WHAT'S COMING

People are talking about...

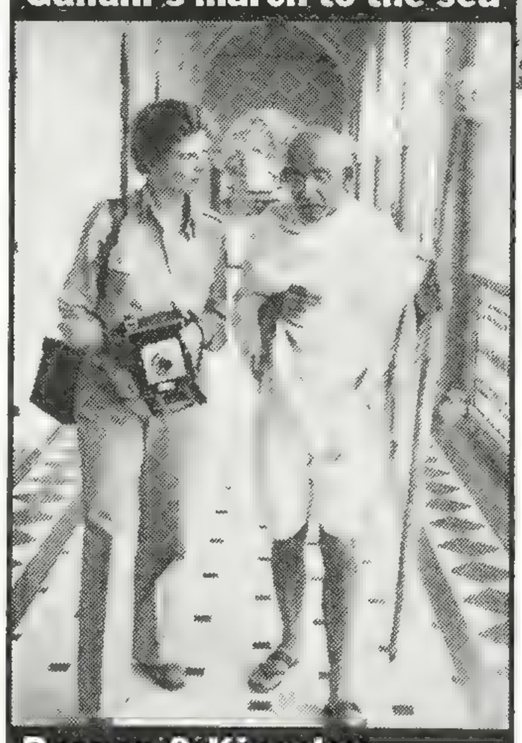
Gandhi: peasant by choice, saint by vocation—the man of peace who felled an empire

MOVIES

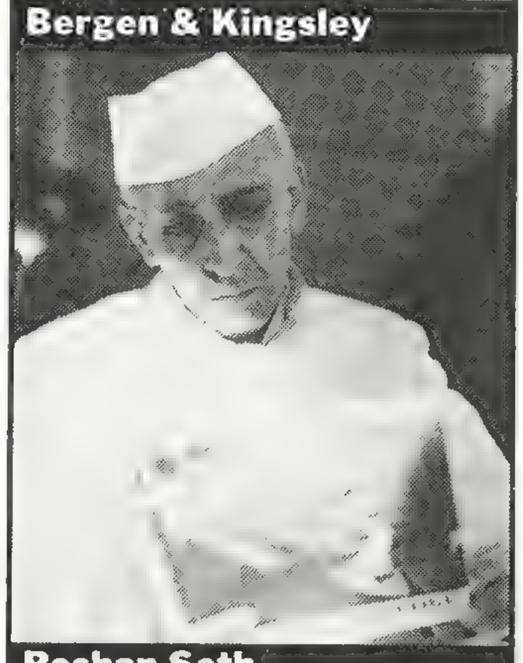


BALDEV/SYGMA

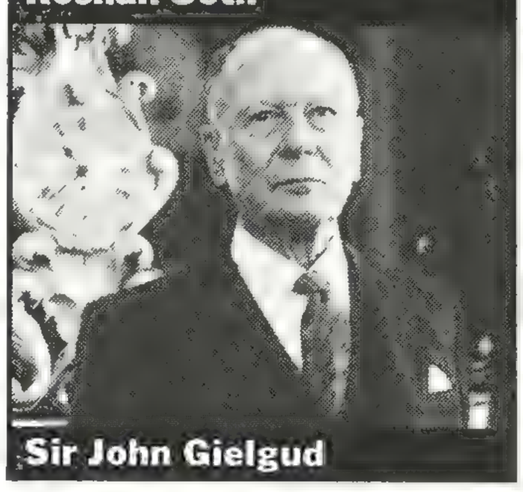
Gandhi's march to the sea



Bergen & Kingsley



Roshan Seth



Sir John Gielgud

Mahatma Gandhi's fascination lies in the way a man of diverse parts whittled himself into a single, simple idea. A middle-class Indian by birth, an Anglo-Indian by education, a peasant by choice, and a saint by vocation, he commuted easily between the worlds of the British colonial government, the Indian elite, and his dirt-poor countrymen, urban and rural, Hindu and Moslem. Holy man and consummate politician, he became a sort of divine intermediary, leading India's non-violent overthrow of British rule.

Gandhi, Richard Attenborough's massively ambitious film, doesn't move quite as deftly from one plane of reality to another. But Attenborough, whose films (*Oh! What a Lovely War*, *A Bridge Too Far*) are closer to being military operations than movies, provides a bold, sweeping view of history in the making. Working with an indigenous supply of teeming multitudes, this is nothing less than the biography of modern India according to Gandhian principles of passive resistance.

There's a certain irony inherent in the project, a three-hour, big-budget spectacle about a man whose whole life was a renunciation of the sort of self-importance to which such a film aspires. The crowd scenes—Gandhi's march to the sea, his funeral—are mind-boggling, using casts not of thousands but of hundreds of thousands.

Yet Gandhi, as played by Ben Kingsley, proves himself equal to the task, as capable as any Hollywood star of carrying a superproduction on his thin shoulders. The British actor, half Indian by birth, is a Gandhi look-alike who goes far beyond physical resemblance to capture the otherworldly essence of the man. He does this by showing Gandhi not as a halo-wearing Christ figure but as a man chronically ill at ease with his fellow humans. His "timing" is "off," as if he were born with a tin ear for the ordinary human language of pain and pleasure. He has a kind of negative presence, as if he had turned himself into an unflinching, unbudging *thing*, hard as a nugget of coal. Kingsley shows us the underlying aggressiveness of "passive" resistance, how even as he raised his compatriots up, Gandhi wore the British down.

As Kingsley's Gandhi grows imperceptibly older and more awesome, the film around him grows richer. In the second half, the canvas expands, the cast of characters multiplies, and the stakes increase, as India becomes the stage of an ideological conflict that has its reverberations in today's antinuclear movement.

With the exception of Candice Bergen, whose portrayal of photographer Margaret Bourke-White is a jarring intrusion of star-casting, the actors are impeccably authentic. Roshan Seth's Nehru is a smooth foil to Gandhi. The old order is represented by such genuinely world-weary veterans as John Mills, John Gielgud, and Trevor Howard. There is one fine moment when Howard as a judge and Gandhi as a prisoner convicted of sedition have a brief rapport, and we understand that Gandhi's appeal to the morality of reason owes perhaps more to the values of his oppressors than he would like to think. On the flip side, among the British atrocities is a savage, unbearably moving scene, in which peaceful Indian demonstrators walk one by one into the clubs of provincial police.

By any account, the issues were more complex than John Briley's screenplay suggests. The success of Gandhi's suit owed a great deal to the democratic principles of his oppressors and to the British free press. And his ultimate failure lay in a saint's inability to appreciate human weakness. For the Moslem-Hindu bloodbath that succeeded the British departure, Gandhi, in his failure to anticipate it, was at least partly culpable.

Attenborough's film is passionately pro-Gandhi, yet the monstrous side of sainthood does make itself felt in one brief, poignant scene. Gandhi's wife, rebuked by her husband for not wanting to clean out the latrines in the communal ashram, looks pleadingly at him. "But what if people don't *want* to be as good as you?" she asks. My question exactly.

George Orwell, in his famous essay on Gandhi, went even further: "Many people genuinely do not wish to be saints, and it is probable that some who achieve or aspire to sainthood have never felt much temptation to be human beings." Orwell paints a more complete portrait of Gandhi in seven pages than Attenborough manages in three hours. Still, this is a film that provokes healthy doubt even as it pays stirring obeisance to sainthood.

—MOLLY HASKELL

Gandhi: THE movie

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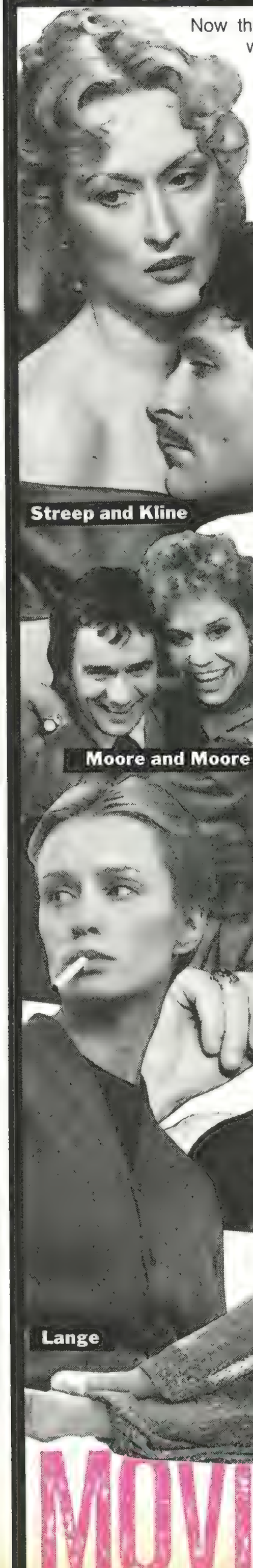
PEOPLE ARE TALKING ABOUT... MOVIES

GOOD NEWS ★★



Now that Hollywood's dizzying adolescent romance with escapist and Sci-Fi fantasies may be nearing a fade-out, tinsel town is reviving its sluggish social conscience. ★ Casting Paul Newman as a tortured Boston Irish lawyer, Sidney Lumet's *The Verdict* probes the murky grey areas of morality, religion, and the law in a complex malpractice suit against a Catholic hospital. ★ The agonizing downfall of tarnished 'thirties film golden girl Frances Farmer is chronicled in *Frances*, indicting both the psychiatric establishment and the Hollywood star mill in the process. Quicksilver Jessica Lange plays the outspoken Frances (see page 252), Kim Stanley, her tyrannical mother. ★ Alan (*All the President's Men*) Pakula's film version of the Styron devastator, *Sophie's Choice,* traces the long shadows cast by the Holocaust. The surprise: Meryl Streep as visceral/sensual Sophie Z., Kevin Kline, Broadway's pirate king, as her Jewish lover. ★ *Six Weeks* tracks the giddy roller coaster of middle-aged divorce and transforms frog-prince Dudley Moore, *Arthur's* beyond-the-fringe zany, into a whimsily romantic leading man opposite Mary Tyler Moore. ★ Exploring the knotty question of gender today, *Tootsie* has Dustin Hoffman don a dress to land a soap-opera role, and, in the process, claims director Sydney Pollack, he "becomes a better man." Nice to know there are still some grown-ups left in Hollywood.
—D.M.

GREAT FIND! The find began over a decade ago when Film Forum, a vanguarding movie hub in lower Manhattan, was founded. Purpose: to show independent films and art features. Now the glorious news is: Film Forum, headed by veteran Karen Cooper, has a spic-span new house, split into two highly potent cinemas: Cooper programs Film Forum 1; New Yorker Films pioneering Dan Talbot, Film Forum 2. That means: serious movie viewers will have a year-long film festival. Portents: the Wim Wenders Film Festival; *Sartre Par Lui-Meme.* Choice treats, many unavailable until Film Forum revealed them. Typical. *Céleste,* a film created in West Germany by a team almost unknown in the U.S.A., Percy Adlon wrote and directed; Eva Mattes and Jurgen Arndt act it. And *it* is, improbably, a film made from the memoirs of Céleste Albaret—her last years with Proust. *It* is a masterpiece—L.L.

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Claude Lorrain: escape artist

Claude Lorrain (1600-1682); National Gallery of Art, Washington, DC; through January 2, 1983. Claude Lorrain's landscapes remind us that painting was once linked to magic and the artist considered a kind of professional enchanter, luring the viewer into an illusory world by pictorial sleight of hand. Claude's "Seaport with Ulysses Returning Chryseis to Her Father" (right), one of fifty-three paintings in this major exhibition commemorating the three hundredth anniversary of the French painter's death, is a case in point. Through subtle manipulations of light and color, Claude urges us gently but irresistibly past the picturesque throng on the pier, through the classical coulisses, and out to the parting ship in the golden mist of the setting sun. Like all the great escape artists, from Virgil and the classical pastoral painters right down to present-day Hollywood directors, Claude creates his own never-never land: his Ulysses has nothing to do with either Homer's epic brutality or the day-to-day reality of the seaports of his own age. On the contrary, he constructs a realm of ideal beauty, in which harmony is achieved by the tranquilizing formulae of manicured ruins, majestic trees, and a mannerly staffage of human figures who understand their subordinate place in the scheme of things.

It is Claude's drawings that reveal his more spontaneous side. The sepia washes of trees and foliage, especially, reflect both the excitement of the artist before his motif and the innate energy of the tree as a part of animate nature. The show also contains a startling group of his etched copies of the famous "Miseries of War" series by his fellow-citizen of war-torn Lorraine, Jacques Callot. Confronting these vivid scenes of rape, pillage, and public execution taking place in his own province, one better understands Claude's unfaltering allegiance to classical harmony and Edenic grace. His escapism, like many such voyages of the creative imagination, had sound historical impetus. —L.N.

The mannerly, manicured never-ever land of Claude Lorrain, above, "Seaport with Ulysses Returning Chryseis to Her Father," circa 1644

MUSÉE DE LOUVRE, PARIS

Standing sculpture on its head

David Smith: Painter, Sculptor, Draftsman; Hirshhorn Museum and Sculpture Garden, Washington, DC; through January 2, 1983. David Smith; National Gallery of Art; through April 24,. 1983. Why is David Smith, whose work is now being shown at two major exhibitions in Washington, DC, unquestionably the most important American sculptor of our century? Part of the answer is provided by one of the photographs in the Hirshhorn catalogue for the exhibit. The sculptor *(left)* is caught in a stance of lumbering grace, planting one of his "Voltris" sculptures in the snowy ground of his property at Bolton Landing, New York. Smith's concentration is at once ferocious and tender; the dark, half-abstract, half-anthropomorphic forms of the works both dominate and yet are defined by the snowy landscape that embraces them.

As these exhibitions reveal, Smith set out to wrestle with the major issues confronting twentieth-century sculpture: the formal and expressive problems posed by the Cubists—above all Picasso, working in sculptural forms—and the three-dimensional poetics established by a Surrealist inventor of evocative objects such as Giacometti. At the same time, as the Hirshhorn show reveals, Smith was thoroughly in tune with the vanguard strategies of the most advanced American painting, and not only continued to produce works on paper and canvas throughout his career, but worked out many of his sculptural ideas in two dimensions.

Redefining sculpture in modern, and particularly modern American, terms was Smith's ambitious project and demanded that he grapple with the ambiguities of the sculptural enterprise itself. Often he dared to stand sculpture on its head. Instead of defining sculpture as the self-sufficient object existing in space, he "draws" in space with "contours" of dark or painted steel, producing works such as "Hudson River Landscape," where dynamic draftsmanship is transposed to the realm of the sculptural with Smith's own brand of ponderous graphic intensity.

In all his major works, Smith is passionately concerned to test the boundaries between solid and void, and to explore the contradictions of working in the round yet perceiving in two dimensions. In his last series, on view at the National Gallery, the contradictions are resolved—monumentally—in the twenty-eight "Cubis" he worked on from 1961 until his death in 1965. In "Cubi XXVII," created during the last year of his life, we are confronted by a large polished stainless-steel structure, suggesting a frame enclosing a flat image yet, at the same time, a kind of imaginary gateway, inviting us to walk through. The elegantly asymmetric elements of the gate respond to each other in a harmonious equilibrium of forces in much the way that the bent and standing legs of a classical statue ultimately form an organic balance. It is this sense of vital energy coursing through his inventive and characteristically abstract sculptural forms that mark Smith's achievement off from other sculptors' and is the hallmark of his grandeur. —LINDA NOCHLIN

DAN BUDNIK/WOODFIN CAMP

Testing the boundaries between solid and void: revolutionary/evolutionary David Smith "plants" one of his Voltris sculptures on his property

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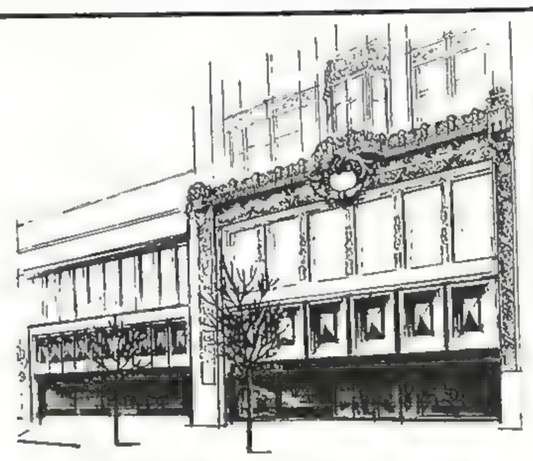

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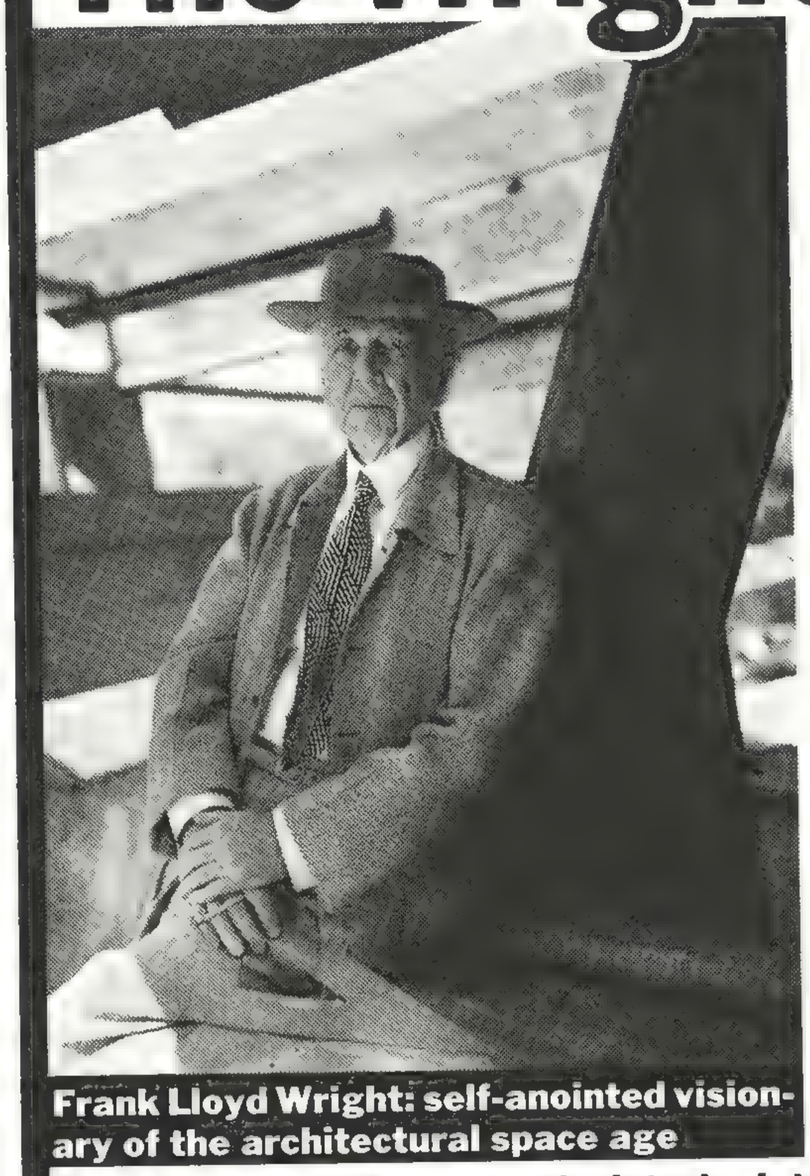
PEOPLE ARE TALKING ABOUT...

We're going to Maxim's

No epoch is wholly *belle* or entirely *mauvaise.* How fitting, then, that in NYC, the Metropolitan Museum of Art Costume Institute's annual exhibit this year (December 6, gala preview; December 21, public opening; closing, Labor Day '83), *La Belle Époque,* shows the beauty side while turning the other cheek. But La Belle wins out—gloriously! Typical: the Worth creation, *right,* photographed in 1896, by Paul Nadar, on its original owner, Elisabeth de Caraman-Chimay, Comtesse Greffulhe, one of Proust's dearest, a model for his Duchesse and Princesse de Guermantes. "For the gala," says Diana Vreeland, doyenne of American fashion and special consultant to the Institute, "Maxim's is being re-created!" And the whole fantastic show was made possible by a Pierre Cardin Management Corporation grant. *That's* loving hands across the sea! —LEO LERMAN

NADAR/© ARCH PHOT PARIS/SPADEM

The Wright Stuff



Frank Lloyd Wright: self-anointed visionary of the architectural space age

Frank Lloyd Wright's Living Room for the Francis Little House: Metropolitan Museum of Art, New York City; permanent installation. **At the turn of the century, Frank Lloyd Wright anointed himself reigning visionary of a new age of architecture. Wright's concern was with space rather than mass. And that was the thrust of the era, modern industrial material making it possible to span vast interior space with little visible support. A kind of Walt Whitman in concrete and steel, he expressed in his buildings the flux and continuity—the appetite for change and movement—of the twentieth-century sensibility.**

Wright's dramatic and lasting impact was in domestic—home—architecture: no Greek columns, Roman arches, or Art Nouveau fussiness; no rigid symmetry, frontal façades or isolated little rooms. Instead the house became a simple vessel for the space inside. These early designs—called "prairie houses" for their Midwestern sites—embody Wright's two signature innovations. First, the emphasis of each house is horizontal: long and low, the houses hug the flat landscape. And, instead of dissecting the interior into little symmetrical compartments, Wright treats it as an easy, unimpeded flow of space, like the natural course of a river. Eighty years later, the houses most of us live in bear his stamp.

Now, in its burgeoning American Wing, the Metropolitan has reconstructed the vast living room from one of Wright's ground-breaking houses—the Francis W. Little home in Wayzata, Minnesota, which was destroyed ten years ago. Applying his principle of "organic" architecture, Wright designed walls, doors, windows, and furniture to harmonize in scale, material, and design. Leaving nothing to chance, or his clients, Wright even indicated the furniture's placement on the floor plan.

The impulse that sparked De Stijl and International Style architects was the same as Wright's. But when the Europeans grew formulaic, Wright continued to provide vigorous solutions to the mysteries of taming—and freeing—space. — A.H.

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The last angry romantic

STATHIS ORPHANOS

Here is William Styron writing about his acknowledged literary forebear Thomas Wolfe: "Wolfe was an exasperating man, a warm companion with a rich sense of humor and touching generosity of spirit and, alternately, a bastard of truly monumental dimensions. . . ." Odd—that's just the impression Styron's new book, a collection of essays titled *This Quiet Dust* (Random House), gives of its author, who is certainly good-humored enough to tolerate the comparison. In *This Quiet Dust,* Mr. Styron is altogether gentle, humble, even sentimental; just as he is altogether bellicose, intolerant, and cynical. He is, indeed, a man who still believes in the great and holy opposites: right and wrong, good and evil, heroism and cowardice. Absolutes, all.

The characters in Styron's books—Peyton in *Lie Down in Darkness*, Nat Turner in *The Confessions of Nat Turner*, Sophie and Nathan in *Sophie's Choice* (the movie version starring Meryl Streep and Kevin Kline will be released this month)—are, at the very least, capable of noble gestures. So is Mr. Styron. He is a man who thinks big. Great subjects possess him; in this book and elsewhere—"perhaps the most compelling theme in history . . . the catastrophic propensity on the part of human beings to attempt to dominate one another." Styron may just be (along with, perhaps, Norman Mailer) the last of the great romantics, our last angry man. Behind him: Wolfe, Hemingway, Faulkner, Dos Passos. But after him—who? It is with some wistful longing (quite in tune with Styron's seductive Southern melancholia) that we now read William Styron, who, if not one of our very great writers, is at least unabashedly grand.

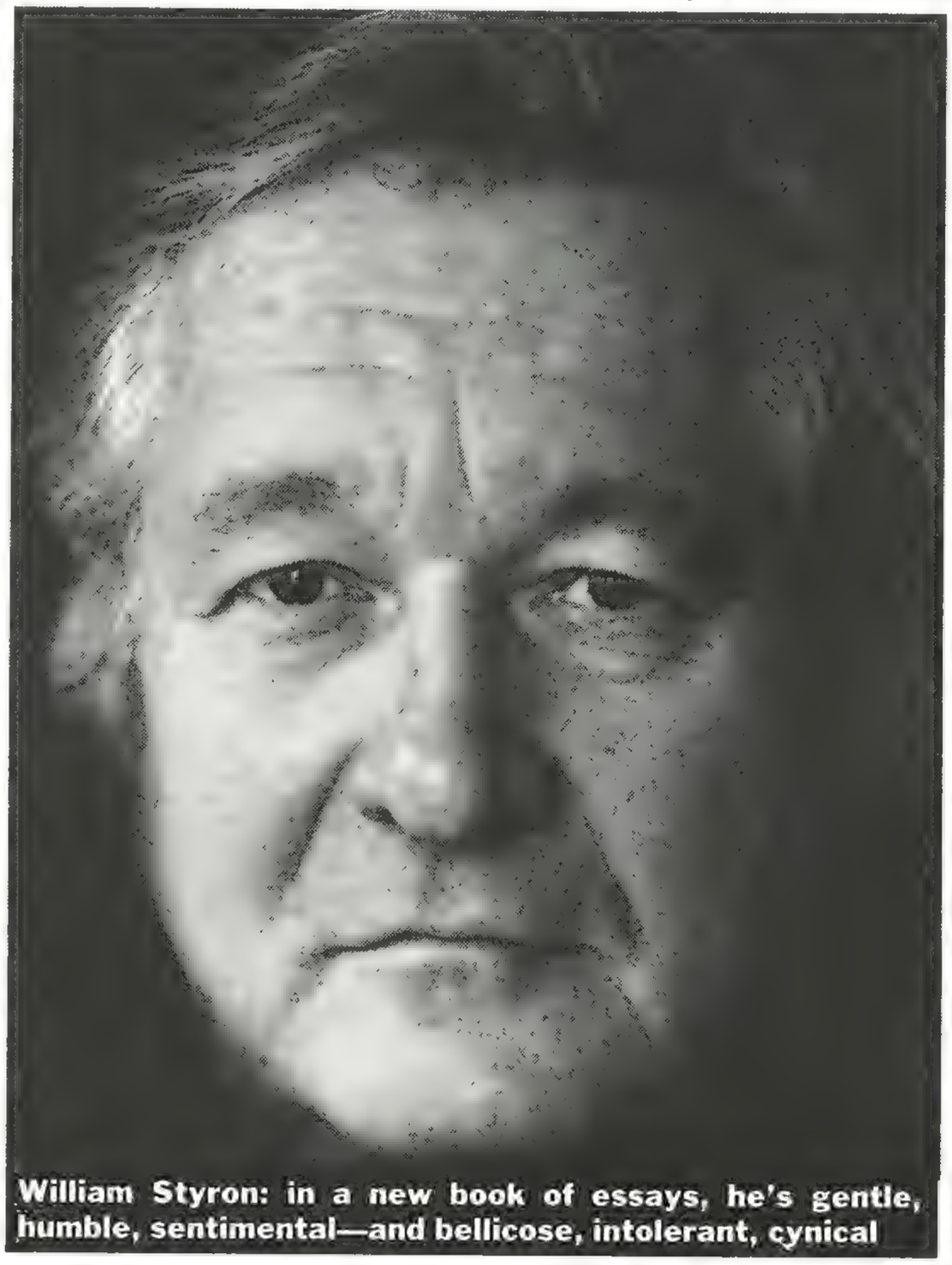
"It is beneath a writer's dignity to discuss his critics in print," he writes in his Introduction, and proceeds to launch a well-researched campaign against the detractors of *Nat Turner.* The piece is a superb example of Styron's particular style of gallantry—with a grudge. He can also be rueful. He admits, for example, that his first piece of advocacy journalism, "The Death-in-Life of Benjamin Reid," was directly if not entirely responsible for death-row prisoner Reid's parole and subsequent fate. Reid, whose story eerily parallels Jack Henry Abbott's, escaped from prison just before being paroled, then kidnapped and raped a woman, and was returned to prison. Styron, considering his own role in the drama, tells us, "I can feel (and have felt) aching regret, but no guilt." People make mistakes. "But, finally, do we abandon Jack Abbott and Ben Reid?" Styron's answer, rooted in hard faith, has to be no. One wonders if citizen Mailer would answer the same.

There are powerful essays here: a Southerner's view of racism, North and South, in the title essay, where he writes: "An unremarked paradox of Southern life is that its racial animosity is really grounded not upon friction and propinquity, but upon an almost complete lack of contact. . . . Whatever knowledge I gained in my youth about Negroes I gained from a distance, as if I had been watching actors in an all-black puppet show."

The grouping of "military" pieces—on MacArthur ("who endeavored through rhetoric to transform the drab reality of American military life into something as rich and as mythic as medieval knighthood"), Calley, Arnheiter, demonstrate the author's uncanny sympathy with the military mind. It is the honesty with which he considers the "transcendental" emotions produced in some men, himself included, by the notion of war—if not by its reality—that gives these pieces their quality of revelation. Styron is a specialist in smashed dreams. So he is good at elegies, and there are fine ones here—for mentor William Blackburn, for Faulkner and Philip Rahv; but none more moving than the angry, loving apostrophe to James Jones. Here Styron indulges in his most muscular rhetoric, and here, amid dust and ashes, his blowsy romanticism is most at home.

Styron has, in fact, an intimacy with the grave that reminds us again of Wolfe's. It is no accident that *This Quiet Dust,* however uplifting at times, ends at Auschwitz, a place of no repose, of appalling and endless silence. Because Styron does know that there comes an end to everything, even words.

—C.M.



William Styron: in a new book of essays, he's gentle, humble, sentimental—and bellicose, intolerant, cynical

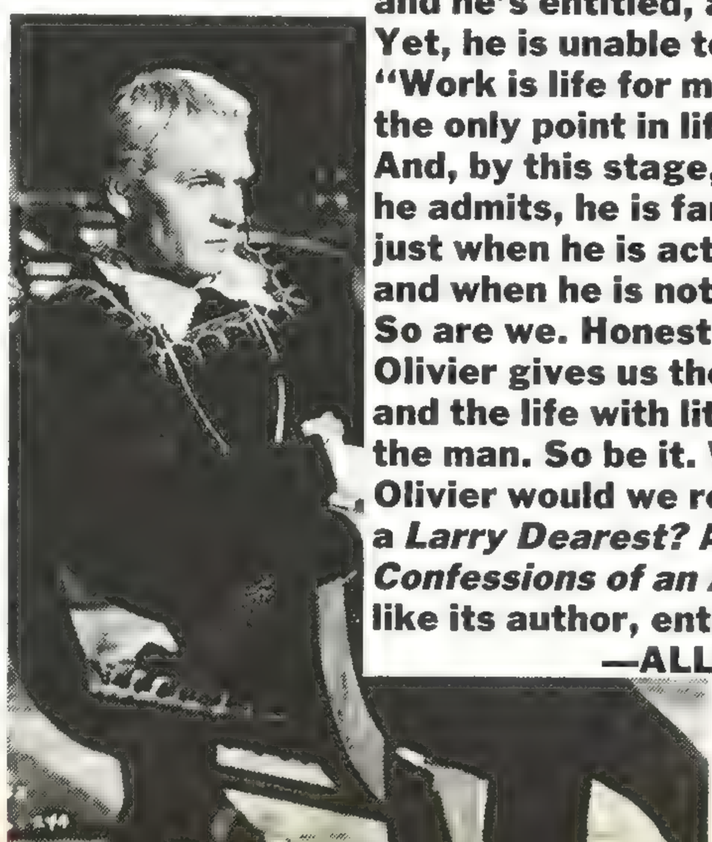
Olivier allure

Once more into the breach? More like a refined gentleman caller, Laurence Olivier comfortably revisits a life and career—seemingly inseparable—with a modesty that quietly echoes a certain self-amazement. *Confessions of an Actor* (Simon and Schuster) begins with a young, unhappy Olivier teetering from boarding school to acting school and finally falling flat on his face, literally, in his first professional performance—courtesy of a presumptuously high sill in the set's doorway. Fortunately, as the record shows, he improved.

It was only *after* marriage to Jill Esmond that he met the great love of his life—Vivien Leigh. With much anguish for Mrs. Olivier, Laurence and Vivien did plays together, made love together, and managed to be in Hollywood at the same time: he to do *Wuthering Heights;* she, Scarlett O'Hara, her first Oscar. So far, so good. But then, with a curious, even bizarre, sense of detachment, Olivier describes the drifting apart of their marriage and the crash of Vivien's successive deep, manic depressions. He kept on with his work, despite his bouts with threatening illness and fearsome stage fright, and despite the "body blow" of real hurt after being pushed aside as director of England's National Theatre. Now, after further triumphs—and his happy marriage to Joan Plowright—Olivier seems, and he's entitled, a bit tired. Yet, he is unable to stop: "Work is life for me, it is the only point in life." And, by this stage, he admits, he is far from sure just when he is acting and when he is not.

So are we. Honest yet reticent, Olivier gives us the career and the life with little of the man. So be it. With Lord Olivier would we really want a *Larry Dearest?* Above all else, *Confessions of an Actor,* like its author, entertains.

—ALLENE TALMEY



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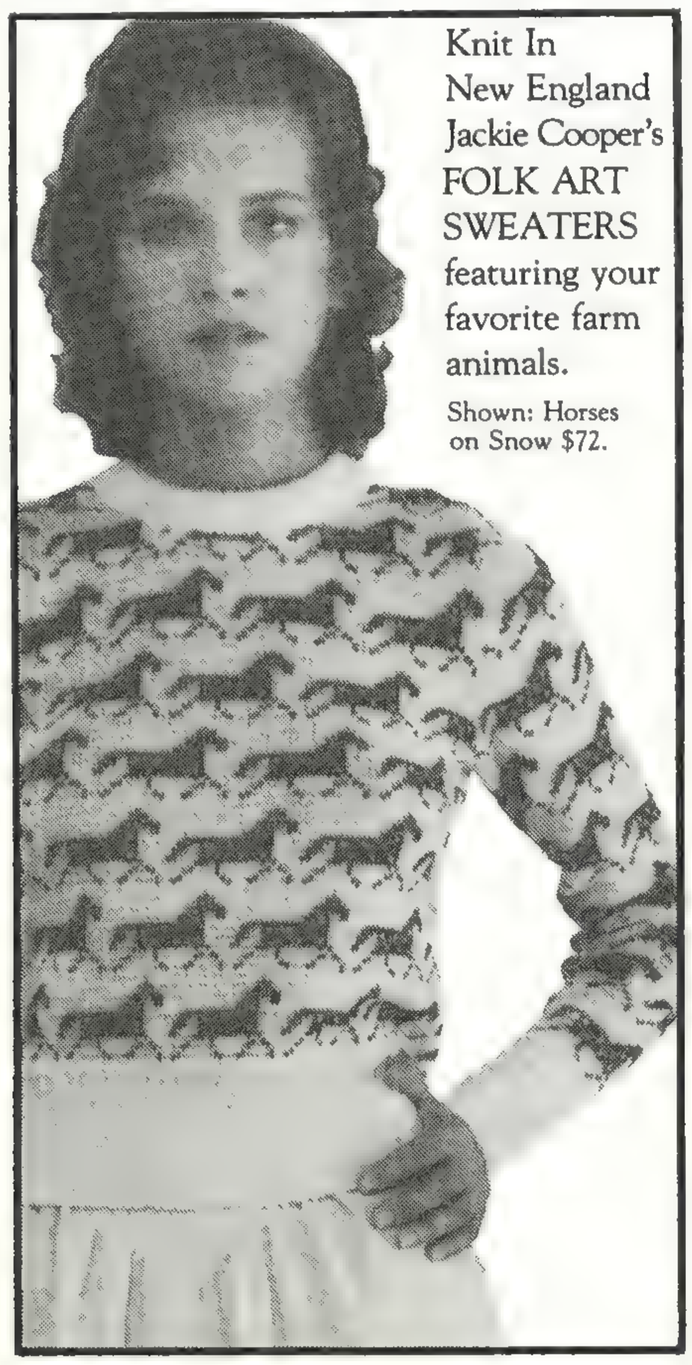

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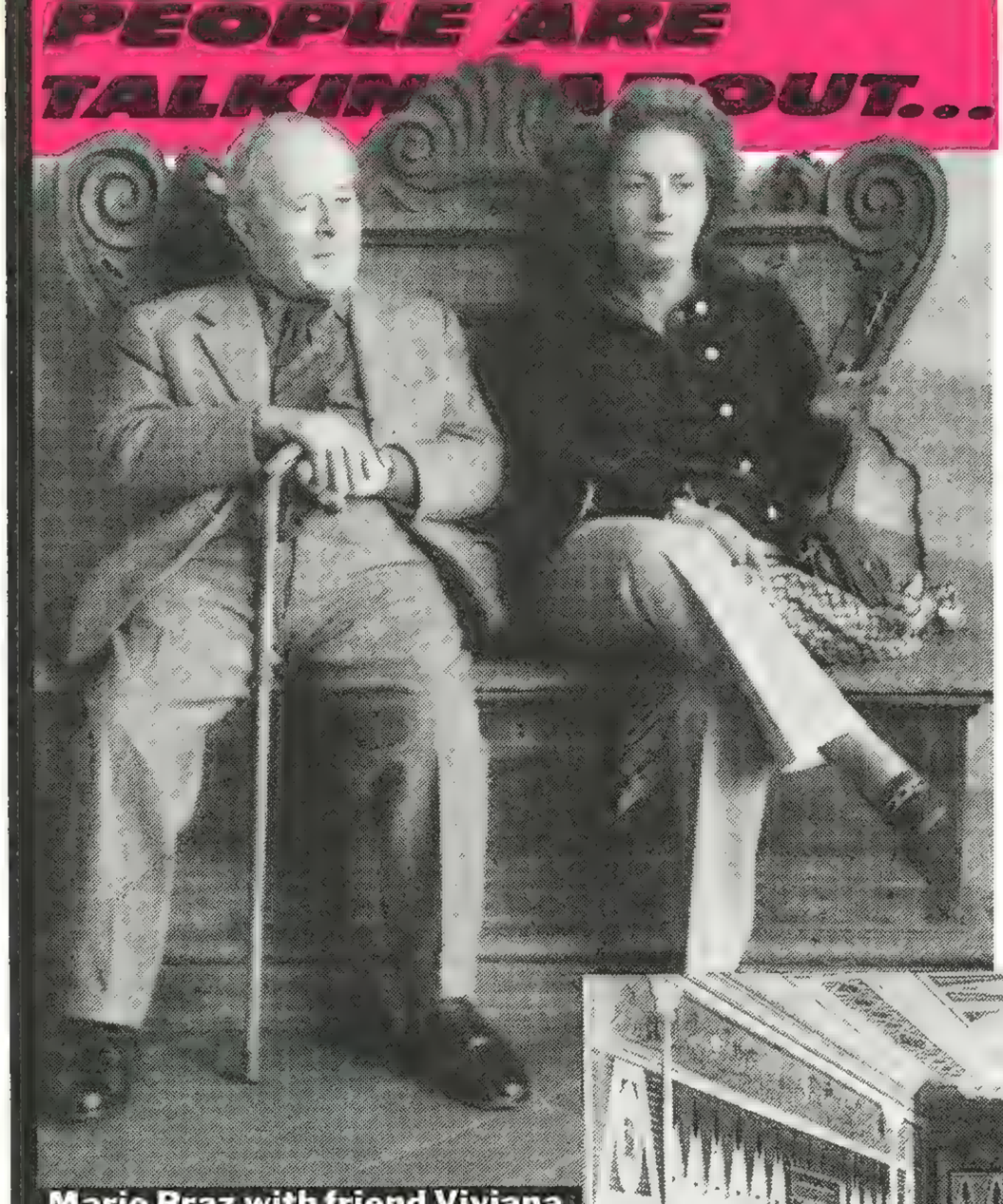
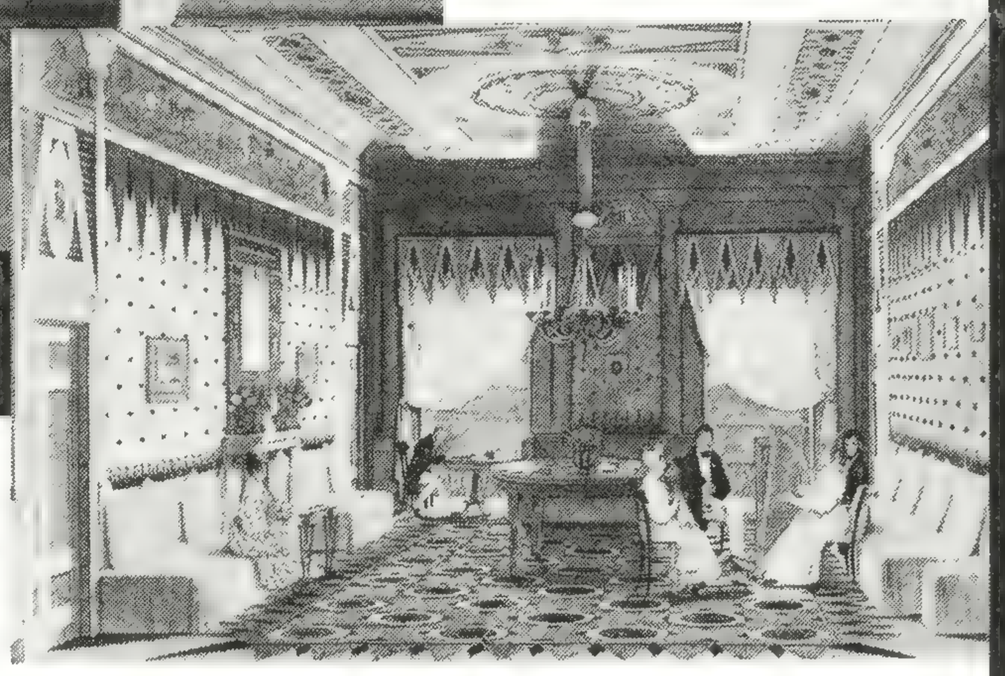


MILTON GENDEL

Mario Praz with friend Viviana della Porta. Right: Salon, Villa Paolina, Viareggio, 1835, from Praz's *Interior Design.*

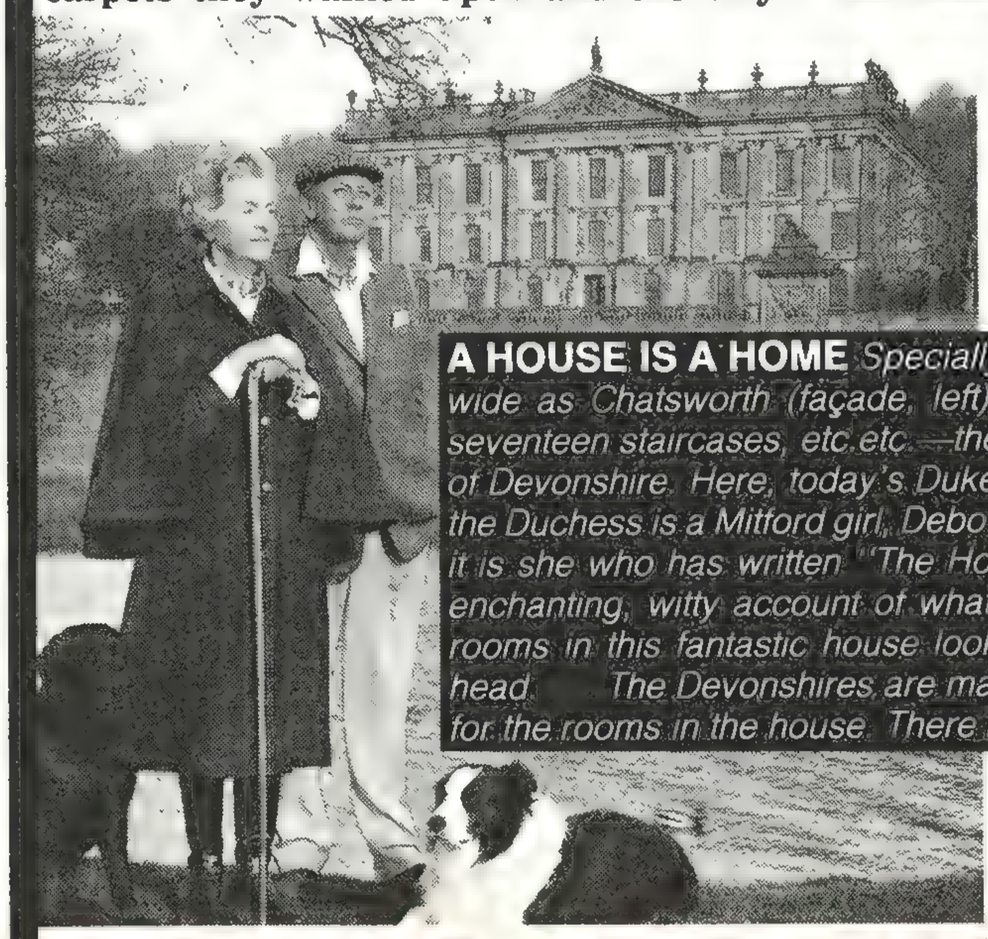


BOOKS

Stately all the way

When a book, massive in form, recondite in allusions that proliferate like green leaves in high summer, becomes a legend—despite being out of print for almost two decades—that book must have a potent magic in it. Such a one is *An Illustrated History of Interior Decoration from Pompeii to Art Nouveau* (Thames and Hudson, 396 pages, four hundred illustrations) by the late Mario Praz. But do not be misled by the title. This is no chronicle of interior decoration as we know it today. Praz, one of the century's great scholars, a man maniacal about documentation, obsessive about the dark side of romanticism (his most famous work is *The Romantic Agony*) is ravished by the decoration of houses . . . the carpets they walked upon and the way moonlight fell upon these carpets; walls and how they were garnished. Praz perceives not only a way of life, a system of comfort, but a formulated philosophy in the shape of a chair. And all of this with such a richness of literary and cultural detail. His passion is the First Empire, that time of antique reference and lavish spareness. With Thomas Mann's Spinelli *(Tristan),* Praz cries out: "There are times when I cannot do without Empire, when I simply must have it in order to attain any sense of well-being." In his *Interior Decoration,* Praz not only gives us this sense of well-being by the felicity of his prose and by the vigor of his intellect, but by sharing his idiosyncratic taste for the visual records of his delight in "the decorative imagination."

—LEO LERMAN



A HOUSE IS A HOME *Specially when it is a "stately" known worldwide as Chatsworth (façade, left)—175 rooms, twenty-one kitchens, seventeen staircases, etc etc.—the ancestral home place of the Dukes of Devonshire. Here, today's Duke and Duchess with canine chums—the Duchess is a Mitford girl, Debo, youngest of that fabled quartet. And it is she who has written "The House" (Holt, Rinehart & Winston), an enchanting, witty account of what it is like to live in Chatsworth. The rooms in this fantastic house look like what went on in Mario Praz's head. The Devonshires are made of bounce, patience and passion for the rooms in the house. There is a power of poetry here.*

Conte G.B. Spalletti-Trivelli collection, Rome, by F. MacDonald.

CHRIS BARKER

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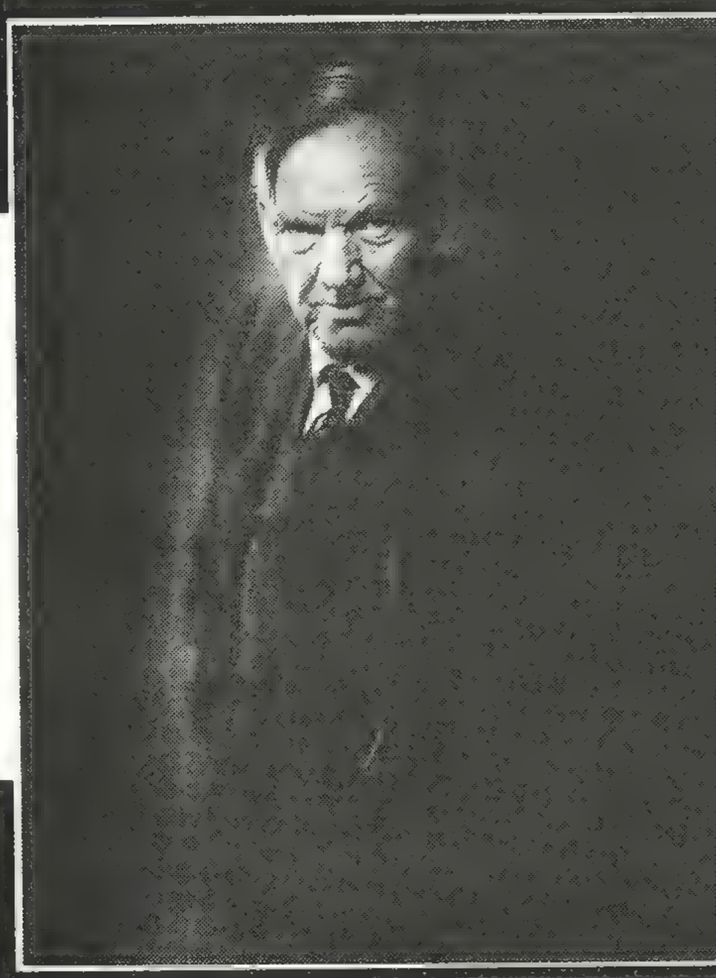
PEOPLE ARE TALKING ABOUT...

BOOKS

The Douglas Fairbanks, Jrs., lovey-dovey *sur la plage*, photo by Nickolas Muray, in 1929. The missus is Joan Crawford. For *Vanity Fair*, young Doug wrote, "She is a ten-year-old girl who has put on her mother's dress—and has done it convincingly."

FACING UP

Personality being mortal, even when embodied in the world-famous, evidences of what the "great" were really like, are treasure. Such documents, 215 photographs of notables—the personalities of remarkable decades, 1914-1936, are gathered by editor Diana Edkins, introduced by art historian and belle lettrist John Russell in *Vanity Fair: Photographs of an Age* (Clarkson N. Potter). Here the great lensed by the great suddenly live in the time warp of the camera's eye. How poignant this is, and how magnificent. What a visual bonanza that old *Vanity Fair* is—the "pictures," unexpectedly, winning out today over the balding prose. Here is a wealth of optimism, hope, a cultural world in a ferment of making.—L.L.



The great defender, *right*, Clarence Seward Darrow, photographed for *V.F.* by Nickolas Muray, 1928. Most memorable case: the Scopes evolution fracas, 1925. Lawyer Darrow waged his wars in courtrooms—for strikers, socialists. Violently anti-capital punishment, Darrow got off more than a hundred people charged with murder.

Eternal moments . . . the great, transfixed in the time warp of the camera's eye

The Modern Dance was not always considered a legitimate offspring. But Martha Graham contracted it into super-respectability. *Left:* Miss Martha photographed in 1931, by the very great Edward Steichen.

BOOKS BOOKS BOOKS

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PEOPLE ARE TALKING ABOUT... MUSIC

Composer Virgil Thomson: a country boy and his radical music

Virgil Thomson, who was eighty-six years old last month, counts now as one of our two most beloved and truly American senior composers, along with Aaron Copland. Thomson's music is suffused with the folk tunes and folk spirit of the music he heard growing up in Kansas City early in the century. But it is hardly folkish. Thomson takes those tunes and knits them together in deceptively simple, ultimately radical ways. His music flows forward with a knowing childlike purpose, simultaneously innocent and innovative.

The work by which Thomson is best known is the first of his two operas to texts by Gertrude Stein, *Four Saints in Three Acts.* The opera was composed in 1928 but not performed until 1934, in Hartford, Connecticut. Its success was instant and fashionable, with Stein's delightful yet compelling libretto and Thomson's music winning equal praise. It then moved to Broadway and has since received key revivals here and there. But it has not yet established itself in the international repertory, because of its still-daring originality and its supposed need for an all-black cast. Actually, Thomson and his collaborators decided to cast blacks long after the work had been conceived and composed. But the tradition has stuck, and it limits the score's dissemination.

Until just recently, the opera had not been recorded, either. Or, more precisely, recorded completely: in 1947, Thomson made an abridgment for RCA that just fits a single LP, conducting it himself with singers long associated with the opera. The result, now out of print, is a charming delight, and the chamber-scale scoring makes this version sound still very listenable today.

Last November, as part of Thomson's eighty-fifth birthday celebrations, Joel Thome and his Orchestra of Our Time presented a concert performance of the opera in Carnegie Hall, and Nonesuch recorded it with the same forces at that time.

The recently released album from those sessions, Nonesuch 79035 (two disks), is disappointing. The singers, while perfectly decent in a conventional operatic sense, for the most part lack the personality and clarity of diction that this music demands. Thome's conducting, too, while not downright poor, lacks lift and life.

Virgil Thomson, *left,* and Gertrude Stein: Four Saints, Three Acts—two collaborators

Thomson has not been lucky with opera companies, which seem to be still fearful of the modernist aura around these works, for all their actual cheery accessibility. And he has not been very lucky with the record companies, either: his *Lord Byron* remains unrecorded, and the New World Records version of the other Stein opera, *The Mother of Us All,* is miscast in its lead part.

Still, lovers of American music and American opera should hear this new recording. It hardly does an overt disservice to the score, and the score itself remains one of the sweetest and, in the end, most moving statements in all of American music. —DAVID SARGENT

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Norman E. Moore, Old Denmark's charmer, dishes luncheon delights

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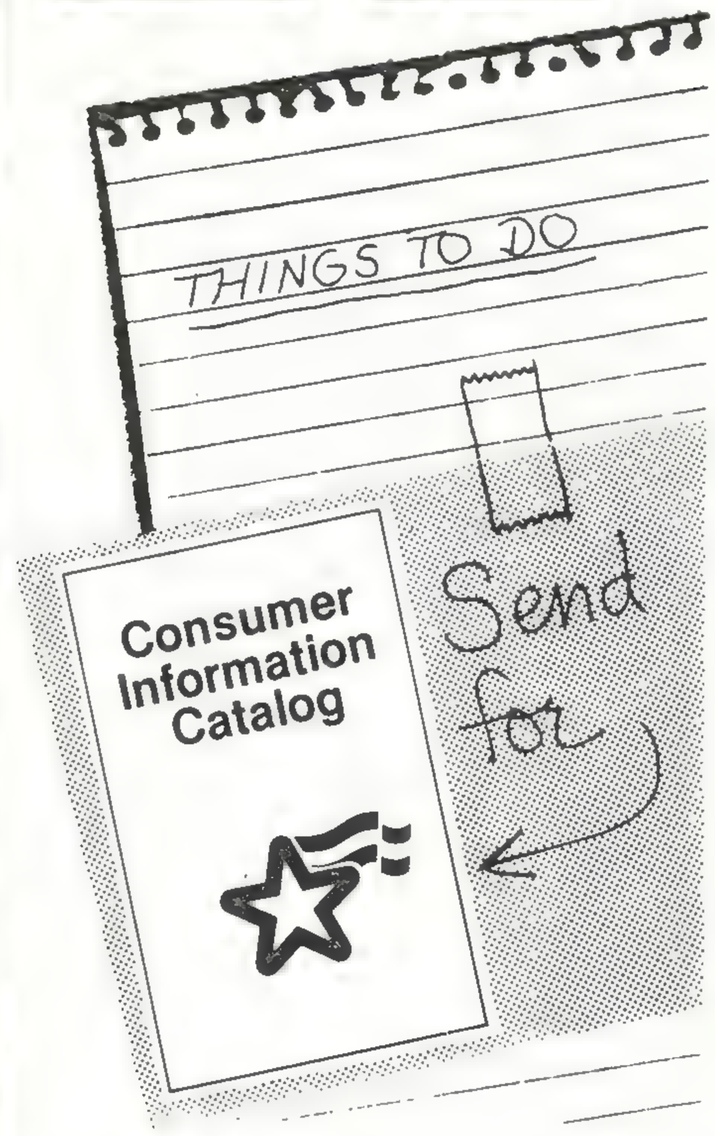

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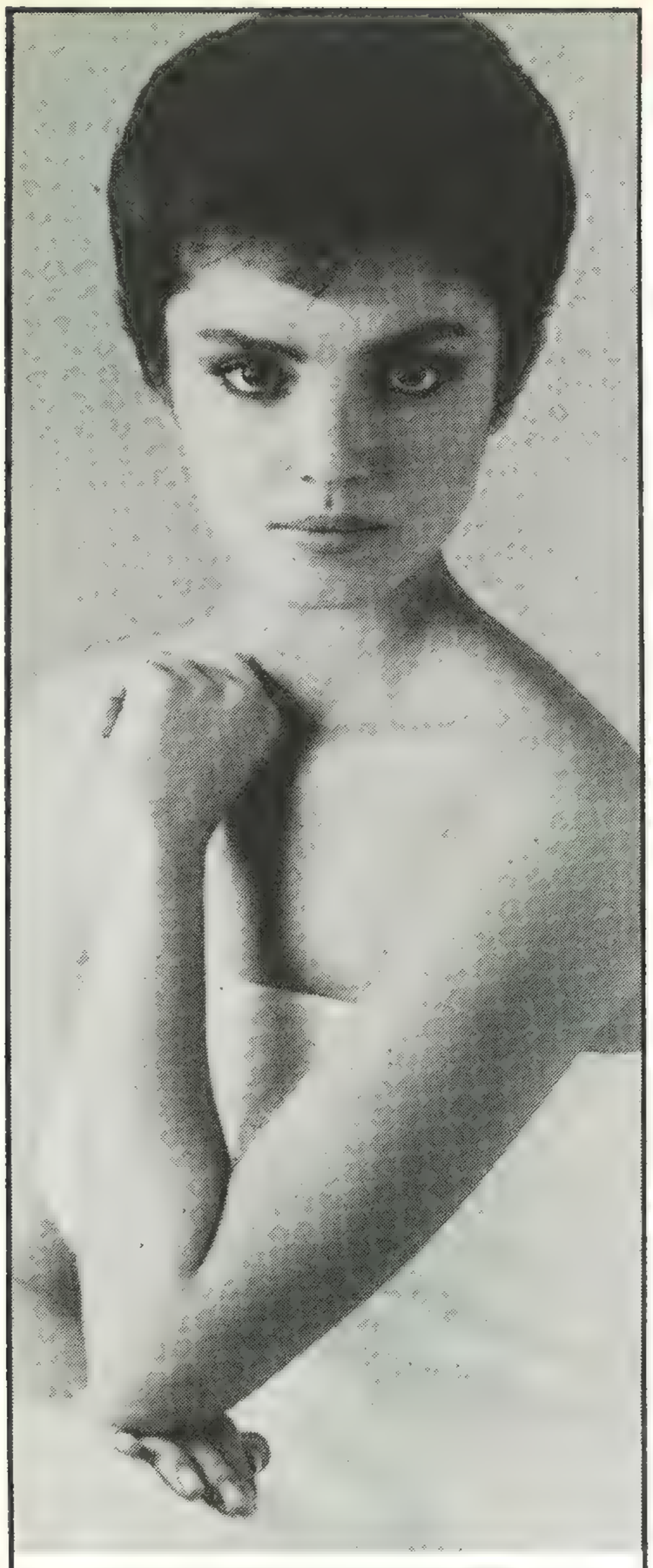

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TV TV TV

The networks pull an all-nighter

No-doz for the literate: NBC's *Overnight* could turn us into happy insomniacs

If, as I read in *The Wall Street Journal,* not long ago, there really are seven million people in this country with regular overnight jobs, and you include another million or more who occasionally work the night shift, plus the unemployed who can't sleep, then the networks are clever to now be giving us the news at the most peculiar hours.

For example: CBS has an overnight news "service" running weekdays from 2:00 to 6:00 A.M., EST; and the *CBS Morning News* now starts at 6:00 A.M., EST, weekdays, an hour earlier. ABC, who started it all with Ted Koppel's *ABC News Nightline,* now follows this with *The Last Word* from midnight to 1:00 A.M., EST, with Phil Donahue as a contributor. *Their* new morning news program, *ABC News This Morning,* which starts at 6:00 A.M., with Steve Bell as anchor, is fifteen minutes of news, sports, weather, and business that is repeated with updating when needed until *Good Morning America* begins.

But it is NBC who, so far, has taken the cake with *NBC News Overnight* from 1:30 to 2:30 A.M., EST, Monday through Thursday, 2:00 to 3:00 A.M., Friday. Let me sing the praises of Linda Ellerbee and Lloyd Dobyns, the co-anchors and writers, two of the most unusual people in a wretched business. They are astringent, literate, wry, suspicious, fiercely intelligent, mocking, and very low key. None of Diane Sawyer's chocolate-y charm for Miss Ellerbee, none of the constant beaming, smiling, showing off, and proving you shampoo twice a day. Here is a woman who, with two words and a delicate movement of one eyebrow, lets you know what she thinks is rubbish or simply untrue. None of Harry Reasoner's sentences of cement for Dobyns, none of the tedious homespun, heavy-handed, sentimentality for him. (To have watched Mr. Reasoner interview Melina Mercouri on *60 Minutes* was to see the touch of concrete at its heaviest).

Ellerbee and Dobyns used to appear on an NBC program I loved called *Weekend* that died in 1979; they still do not pretend on *Overnight* that they are a family; they do not giggle or clown, or make grammatical mistakes. It is apparent they read real books, they seem to love the language, and they know how to tell a story. Both are Southerners—she from Texas, he from Virginia—who understand the art of narrative, and their stories about America are done with the skill of a Charles Kuralt and none of his sugar.

Bob Brewin in *The Village Voice,* who first made me aware of *Overnight,* made the point that by writing all their own material, by selecting from the best work of the network's correspondents whose finer pieces can't all be used on the evening news, as well as running the best stuff done for NBC affiliates, they have made *Overnight* exceptional. One example: a story on fat Washington—the richest metropolitan area in the U.S.—la-la land for the bureaucrats and civil servants who never miss a paycheck, as unemployment throughout the country spreads like a poisonous gas. Douglas Kiker was the reporter.

"Our only real competition is bed," Dobyns told the *Voice.* If you possibly can, change your life, give up sleep to see him and Ellerbee at work.
—GLORIA EMERSON

SYLVIA PLACHY

NBC News Overnight's Lloyd Dobyns and Linda Ellerbee, "a woman who, with the movement of an eyebrow, lets you know what she thinks is rubbish." Their only rival —bed.

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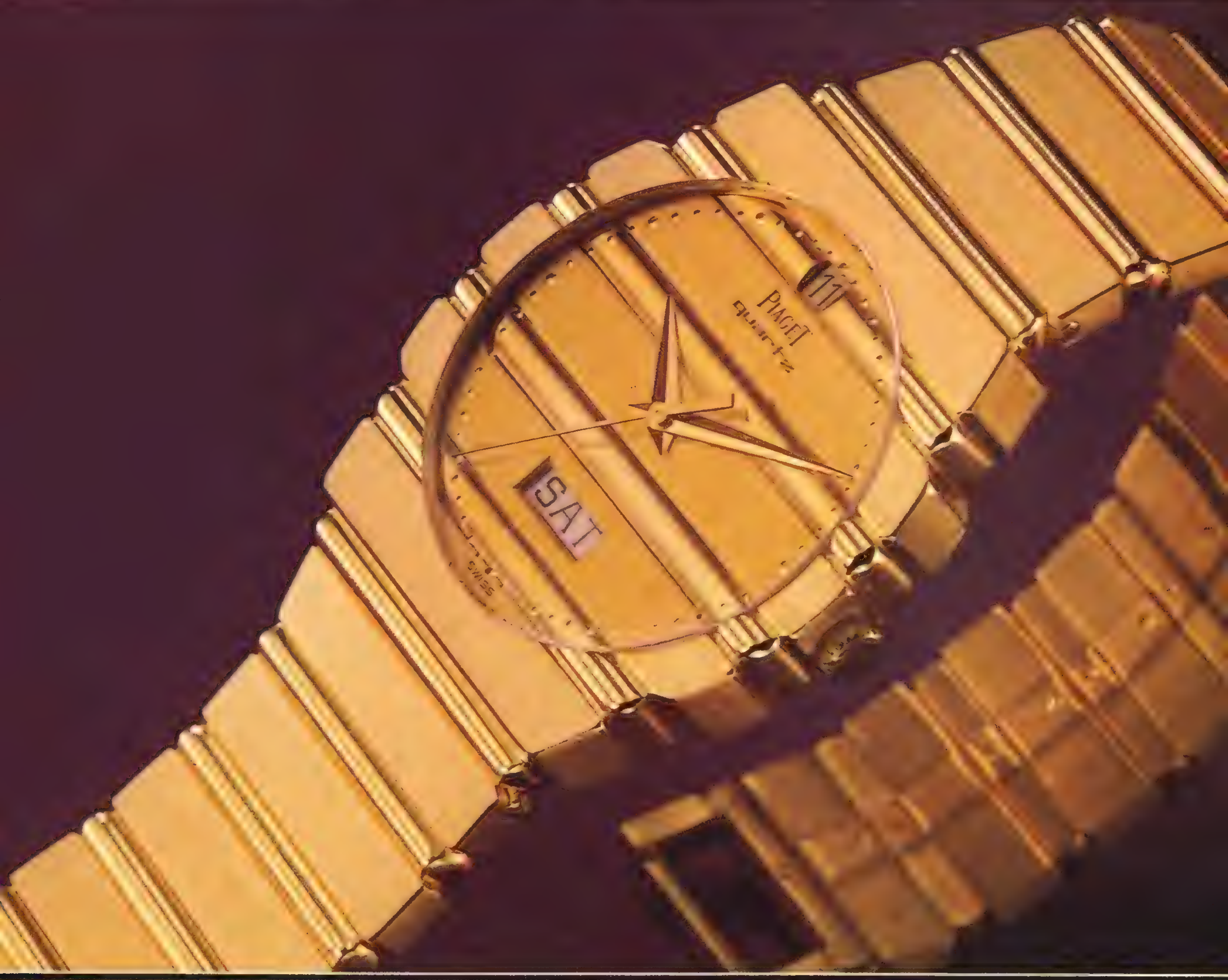

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BEAUTY NOW

gala looks

The color excitement in makeup…new ways with shine … a "sleeper" scent

aves . . . now, when it all comes together: the season, the clothes, the makeup. The impact, here and on our cover, on actress Shari Belafonte: a vibrant blue worked with silver and gold, and reflected in makeup that's every bit as strong an accessory as the jewelry—breakthrough makeup coloring that is, says Yves Saint Laurent, "an integral part of fashion . . . the final touch in dressing a woman." The means, achievable from Yves Saint Laurent's Beauté collection: a midnight-blue eye pencil duo Shade 6 "accessorized" with frosted mauve/lavender powder duo Shade 21 . . . a golden rose blushing powder Shade 6 . . . rosy-brown lipstick Shade 5. Studded dress, Fernando Sanchez; earrings, M & J Savitt. Hair, Howard Fugler; makeup, Ariella. Details, last pages. Photograph, Avedon.

A special touch for holiday parties, candlelighting: shimmering powder shadow brushed over dark eyeliner. It "softens" the line, reflects flattering light, looks best with a lavish coat of mascara (a new one to try: Aziza's Long & Curly formula) . . . And, this from Serge Lutens for Shiseido: pale powder shadows brushed from lash line to brow, accented with palest rose blusher on cheeks and just under the eyes . . . Always the final "special effect": fragrance touched to pulse points (one P.M. idea: Daydreams).

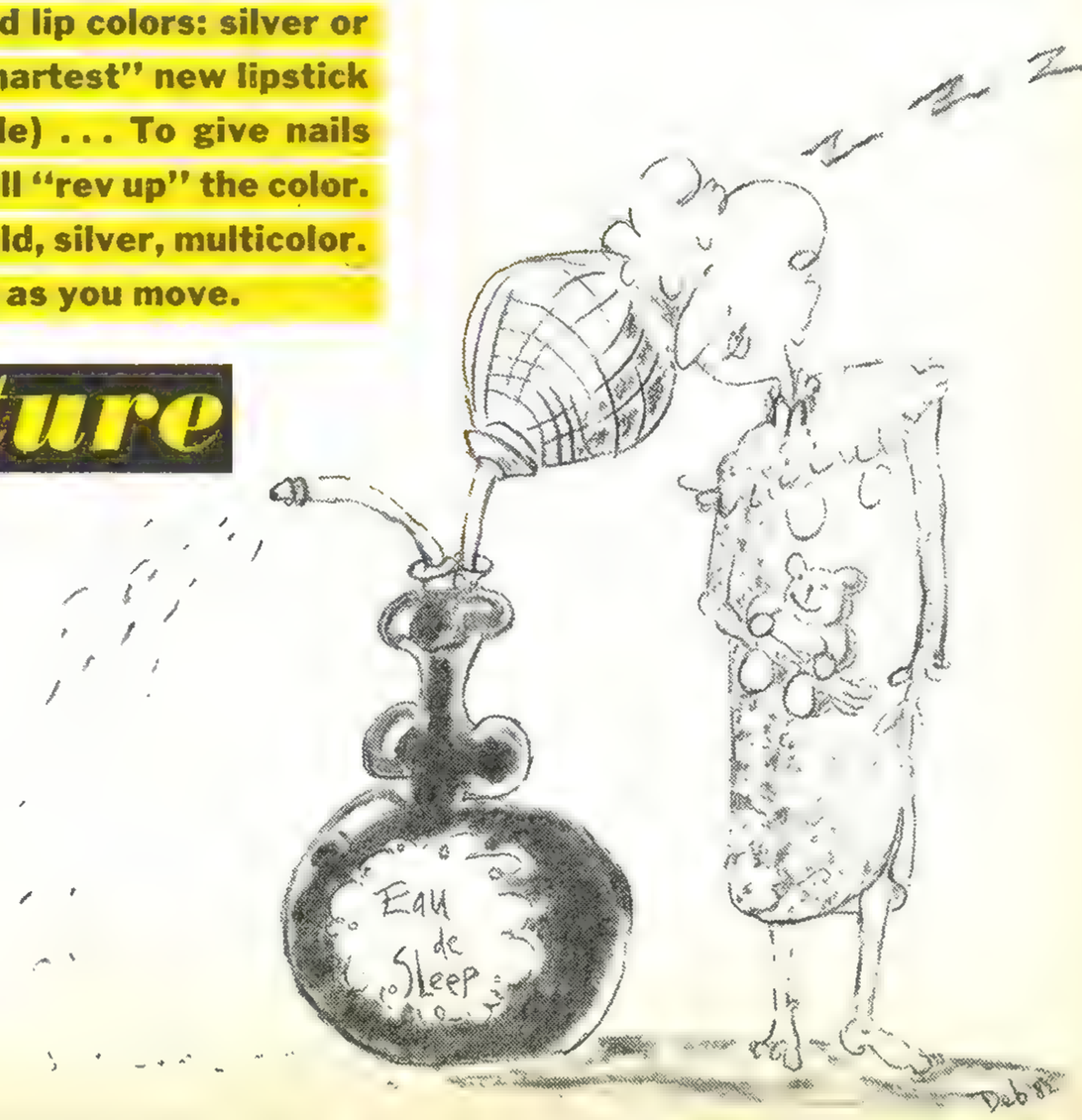
The most important word in using cosmetics with built-in shine: control. All you want is a hint of shimmer, a touch of glow

Unless your skin is flawless, the one place you don't want shine, day or night, is in your foundation. "Shimmery formulas—because they reflect light—tend to draw more attention to fine facial lines and wrinkles," says makeup artist Rick Gillette. A good "base": a dry-to-wet matte foundation—especially if your skin tends to be oily—applied with a damp sponge or a water-based liquid "thinned" with mineral water. . . . Underlying any look: a good moisturizer such as Stendhal's Bio-Météo—with sunscreen.

The new "accent" points: lips, nails, hair. Newer-looking than frosted lip colors: silver or gold lipstick worn on its own or *under* a deeper color. (Among the "smartest" new lipstick collections: emollient-, sunscreen-, protective-moisturizer-rich Exelle) . . . To give nails more "gleam," mix a bit of iridescent powder into a matte polish. It will "rev up" the color. . . . And, for fun, for your hair: sparkle hairspray from Stagelight, in gold, silver, multicolor. Especially nice sprayed on the underlayers of hair, to "pick up" light as you move.

a "scents" of the future

Aromatherapy—the use of fragrant oils to relax or energize the body—has a long history in Europe and the Far East. Now, American perfumers have joined with scientific researchers to try to document the connection between fragrance and mood. The first of these collaborations: a compound including "camomile, orange flowers—sold in France to calm babies—and valerian, a plant clinically shown to induce relaxation," says Marina Munteanu, manager, fragrance technical services, International Flavors & Fragrances. Called Sleep for Beauty, it can be worn on its own or applied to a Mylar-coated pad to slip in a pillowcase.



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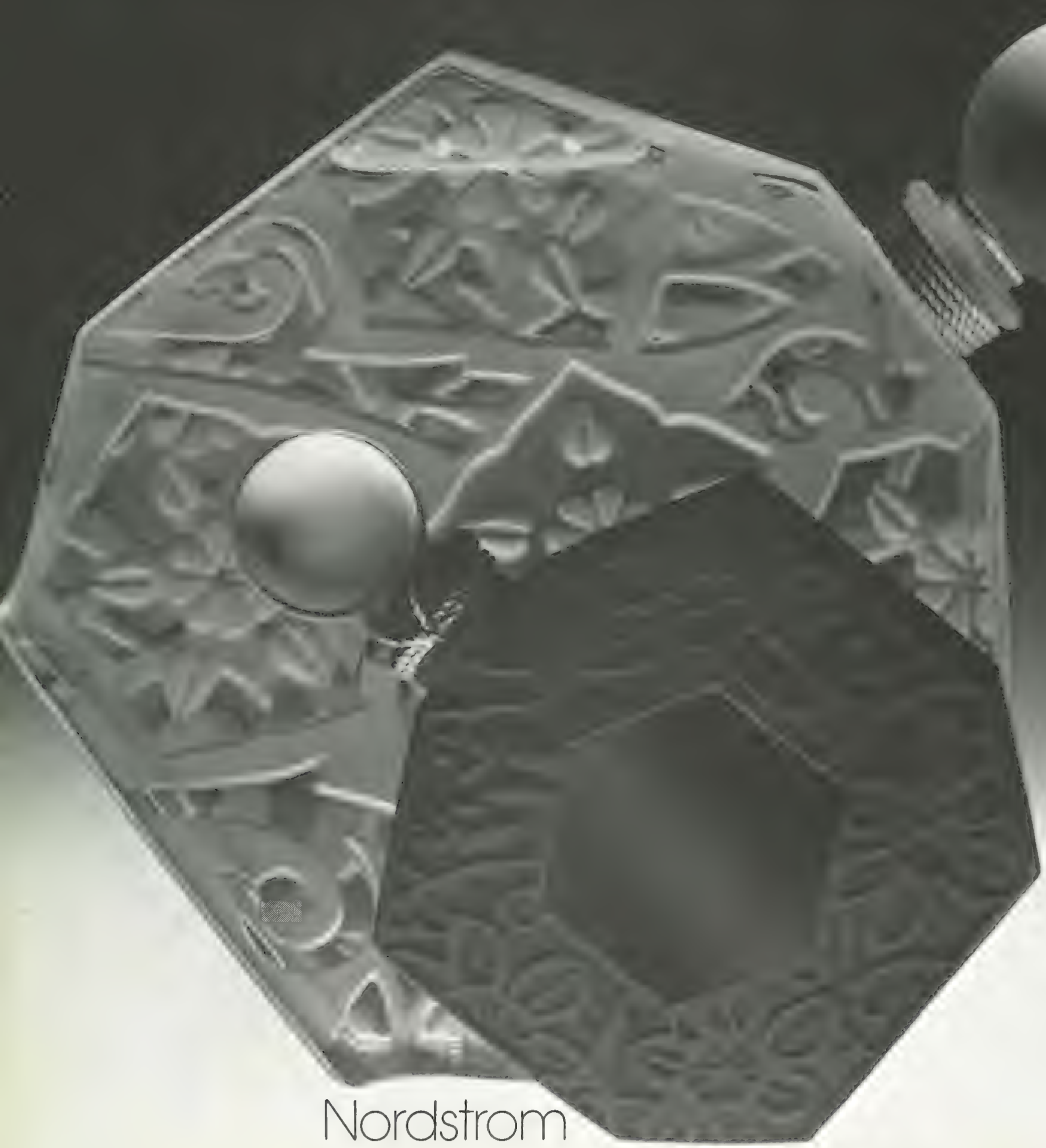

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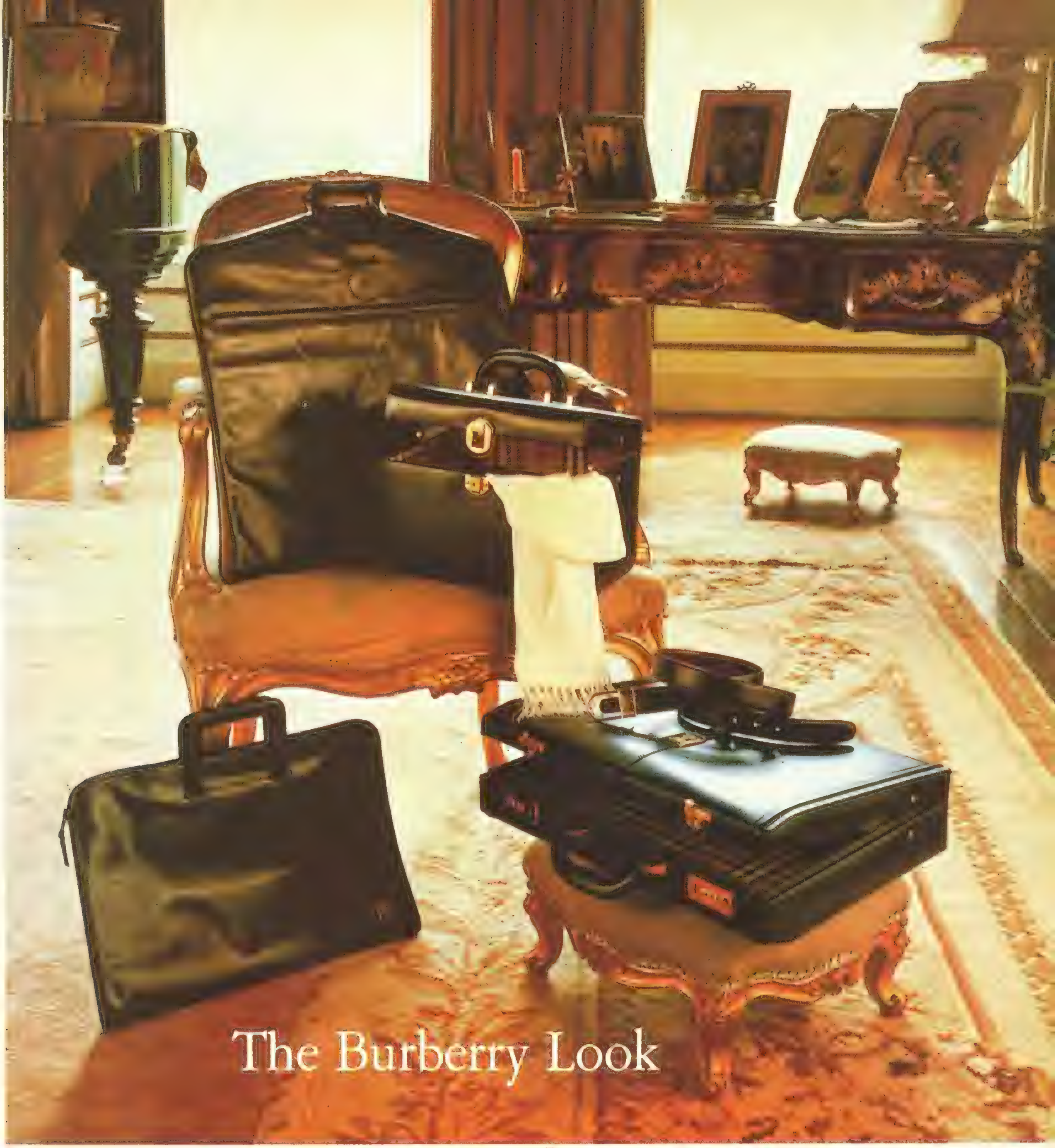

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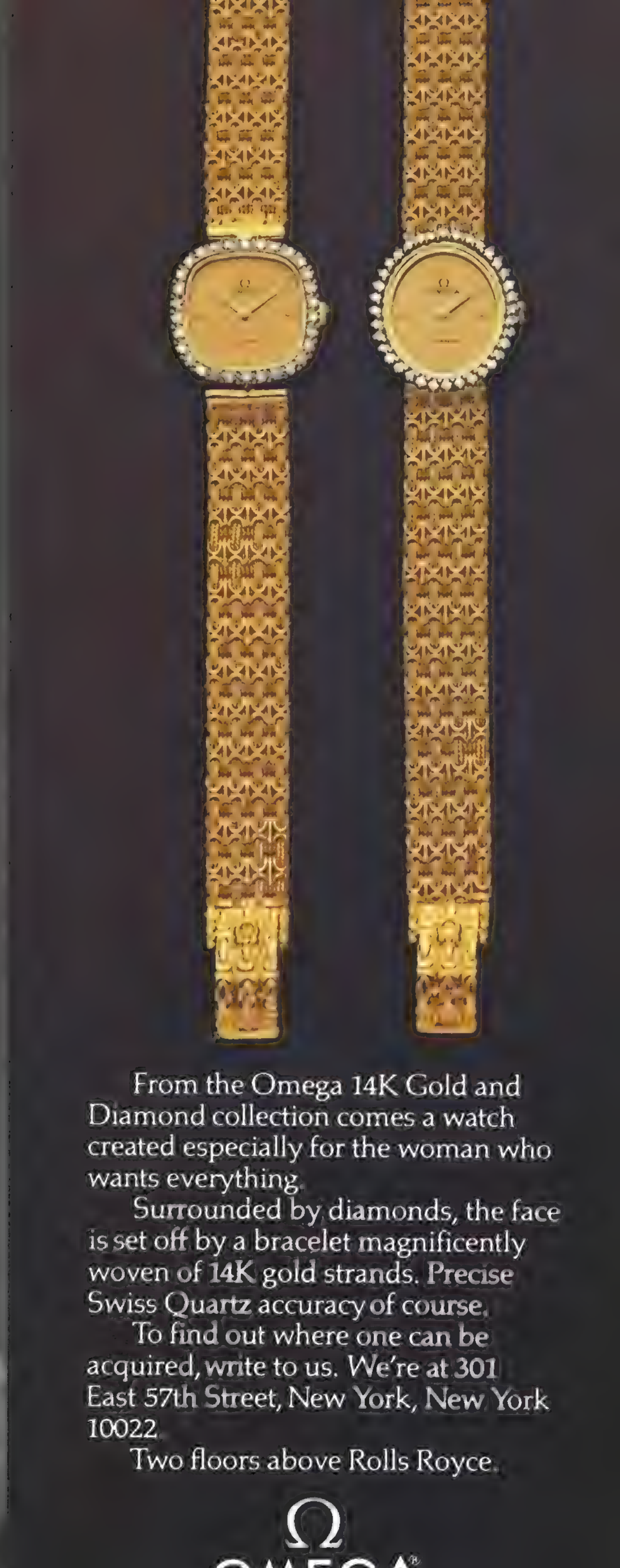

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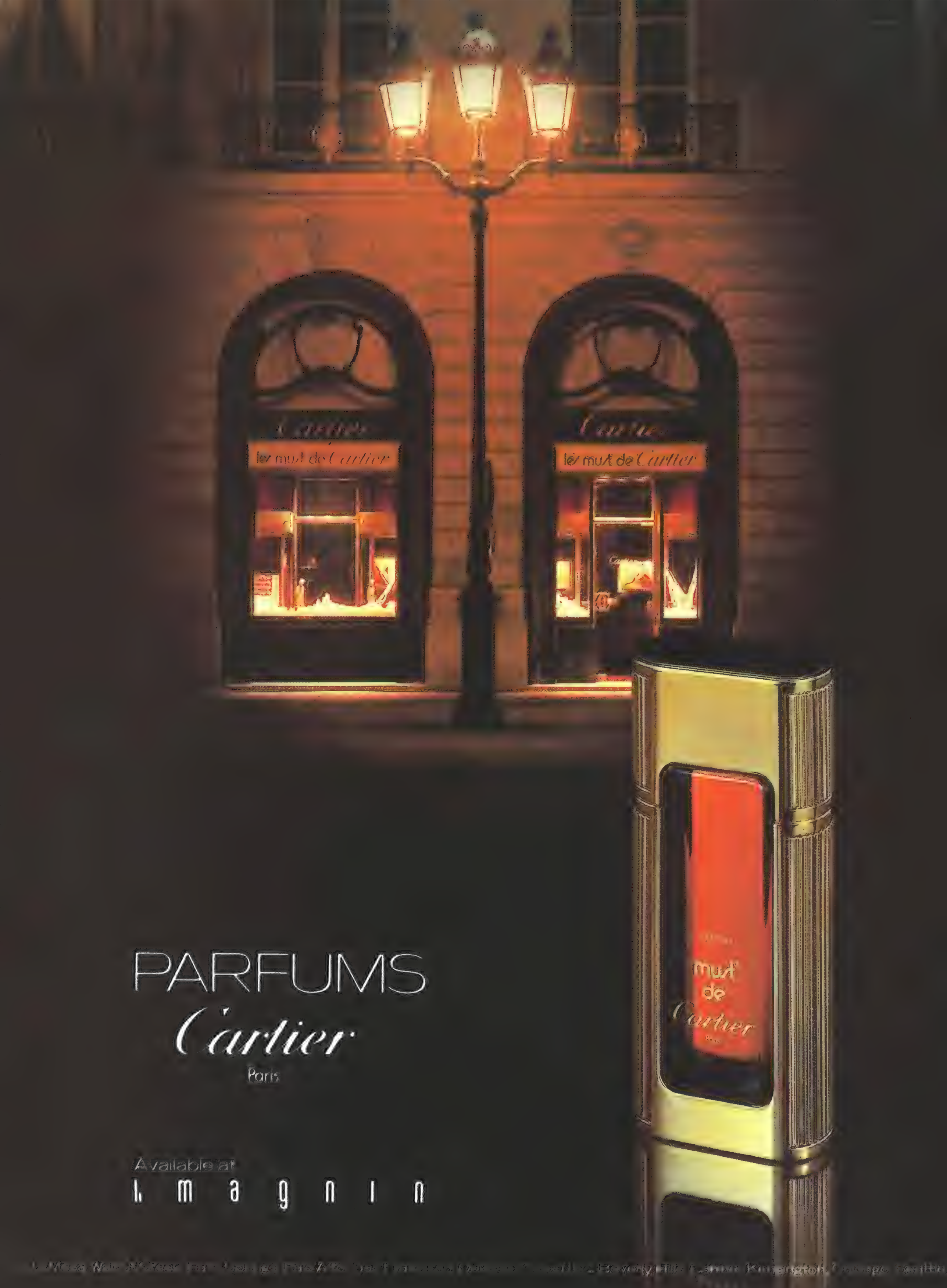

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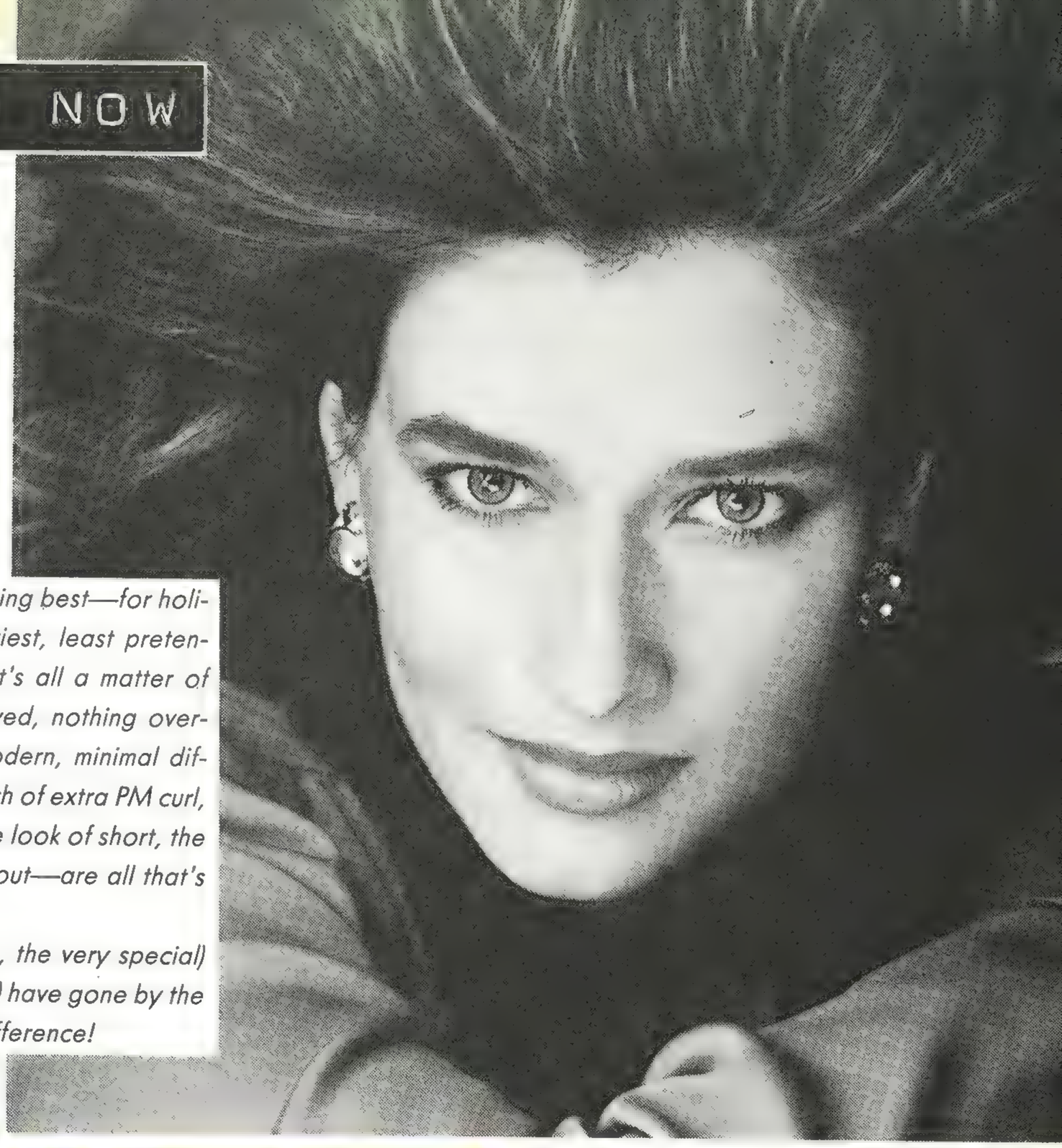
HAIR NOW

roundup

The slant on holiday hair (easiest ever)...hair health... the newest cropped cuts



BILL KING

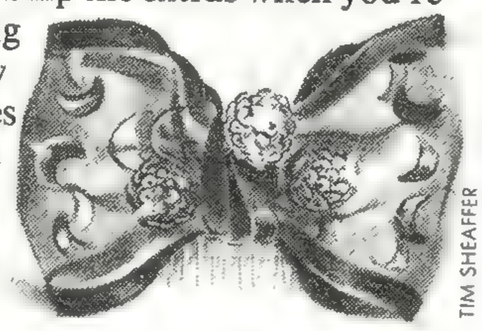
What we've been seeing—liking best—for holiday hair: some of the prettiest, least pretentious ideas in a long while. It's all a matter of small changes, nothing contrived, nothing overdone. And somehow, these modern, minimal differences—a little layering, a touch of extra PM curl, long hair simply pulled back for the look of short, the surprise of a witty front tuft pulled out—are all that's necessary to 'turn' a look.

Hair ornaments (except for the very bold, the very big, the very special) and streaks of bright colors (except for the gilded metallics) have gone by the wayside. All in all, a very welcome, refreshing holiday difference!

HEALTHY HAIR HELPS . . . For fast, emergency hair care/color advice, call L'Oréal's new hair "guideline": (800) 631-7358, toll-free between 9:00 and 5:00, for a personal consultation with the experts. . . . And, talking about healthy hair, more news: now available at Bloomingdale's NYC store, the entire line of hair-care products from London-based trichologist Philip Kingsley, including his therapeutic shampoos and conditioners. Also, because he feels the balanced diet necessary for hair health needs boosting for some women—his new line of vitamins.

NEW ORNAMENTATION

What qualifies as "special" this season in terms of hair ornamentation: a sparkled scarf tied in a big soft knot, a charming bejeweled black net bow (the one *below,* by Stephen Bruce for Serendipity)—both nice touches in lieu of clips, combs, and barrettes by the handful. Unless they happen to be the real thing—like the exquisite diamonds-set-in-gold combs we saw at Cartier . . . Skip the extras when you're going for a big earring—new earring shapes are ornament enough in themselves. Details, last pages.



TIM SHEAFFER

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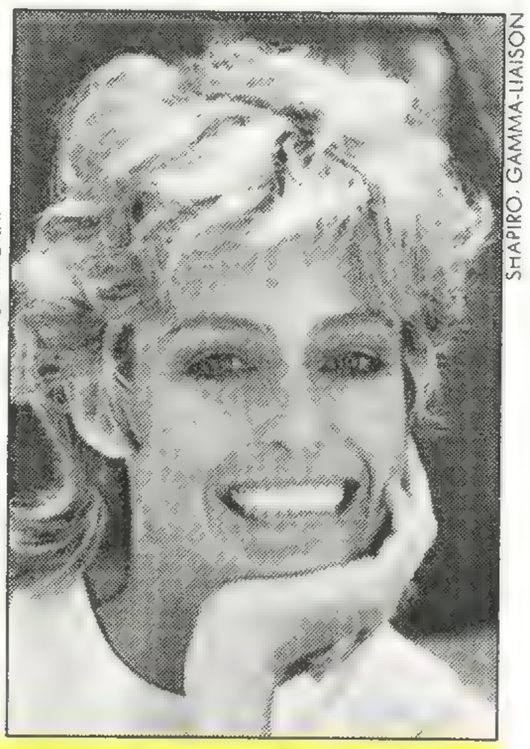
As glimmery as the season: adding wash-away iridescence with metallic gels, spray-ons, color wands . . .

A NEW FARRAH

KAREN RADKAI



SHAPIRO, GAMMA-LIAISON

One look at the photos, above, tells the story! Famous for her long silvery-blond toss-touseled mane, actress and Fabergé spokeswoman Farrah Fawcett has succumbed to the clean-cut lure of shorter hair. "It took about two months of thinking about it—getting psyched up for it," said stylist José Eber of Maurice José, Beverly Hills, CA, "but Farrah loved it right away—she was ready for the change, and tired of being surrounded by hair." As for the results of the arduous four-hour cutting session—Farrah's hair is miles shorter and, as clearly visible, totally sensational!

And in the way of black hair news . . .

Black hair takes to the new, shorter cuts beautifully. The cut sketched at *right,* designed for L'Oréal by Olive L. Benson, black hair-care expert: like Farrah's cut, *left,* hair is cut short over the ears, left full on top, but with a little more length and softness at the nape. Prior to cutting, since black hair's often fine, dry, especially prone to damage, it should be treated to extra conditioning. Recommended: L'Oréal's Olive L. Benson Conditioning Shampoo, followed by Moisturizing Conditioning Treatment, both part of L'Oréal's effective new line of hair-care products designed specifically for black-hair needs.

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Talking about... Treasures

Our expert answers your questions about collectibles

By Jeffrey Hogrefe

"Modern antique": one of a set of three molded plywood children's chairs by designer Charles Eames

Q. *This Eames chair was purchased in the 1950s. It is molded plywood with graceful curved and slightly tapered legs, a saddle seat and curved back that conform to the body. I understand it is a collectors' item, but I don't know what it is worth. Could you help me—and could you tell me more about Eames furniture?*

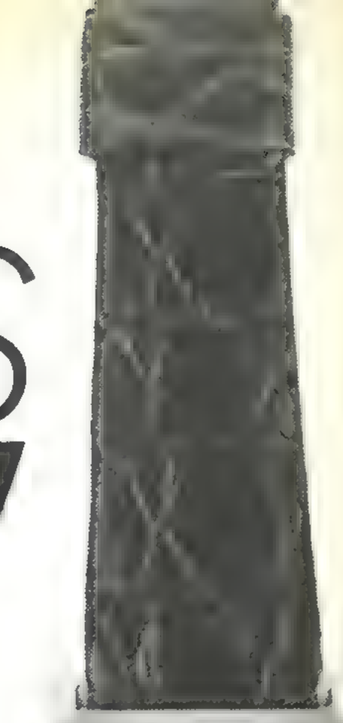
P.L., Kansas City, KS

A. In the 1940s and 1950s, Charles Eames, together with his wife, Ray, shook the design community with innovative furniture—the first successful molded plywood chair, the first successful molded plastic chair, an ingenious folding screen combining molded plywood panels and canvas strips—light forms with bright colors, a youthful, "California" variant of modern functional design. Now Eames furniture is the latest collecting rage. A new price structure is emerging; exhibitions are being mounted; and research and reassessment is under way.

Unlike traditional antiques, these "modern antiques" are mass-produced designs, hardly rare, and for this reason, prices tend to be somewhat erratic. The molded plywood, all-wood Eames chair, for example, varies from about $250 at auction to about $900 retail, depending on the condition and type of finish—reports Ralph Cutler, who, together with Mark McDonald, runs a gallery of architectural furniture in New York City. Finishes include two colors—red and black, thought to be rarest—and three natural woods— *(Continued on page 102)*

"The Abduction of Helen"—sixteenth-century majolica plate from Urbino

Regency beauty: 1815 rosewood and gilt-mounted trestle writing table



Classic timekeeper: 1940s Patek Philippe watch, sold for $7500

Chinese rugs, like the one *below* (c. 1890), are still very good buys

TREASURES

(Continued from page 101)

ash, birch, and walnut.

Designs that are no longer produced are particularly sought-after. Unique prototypes which never made it into production—such as an unusual three-legged chair, which failed because it tipped over—are now rare finds. On the other hand, the classic rosewood and leather lounge chair and ottoman is not a find—because it is still manufactured in the Herman Miller factory in Michigan.

A major exhibition, *Design in America: The Cranbrook Vision 1925-1950,* which includes designs by Eames, will open in December 1983 at the Detroit Institute of Arts, in spring 1984 at the Metropolitan Museum of Art in New York, then in Helsinki, Paris, and London. Vintage Eames designs are in New York at Christie's (502 Park Ave.); Lyndhurst Corporation (156 Fifth Ave.); Mark McDonald Ltd. (799 Broadway); and Sotheby's (1334 York Ave.).

Q. *I understand Chinese rugs are less expensive than other Oriental rugs, and perhaps a good investment. Is this true? W. C., Boston, MA*

A. Chinese rugs indeed bring less money than comparable Turkish or Persian rugs, reports Robert Kahn, co-owner of Edelmann Galleries in New York City.

On the average, a 9′ x 12′ Chinese rug in good condition is worth between $2500 and $3500; the most expensive Chinese rugs bring between $15,000 and $20,000 at auction. On the other hand, the oldest and rarest Turkish or Persian rugs can bring up to $100,000, and a 9′ x 12′ rug tends to cost, on the average, $10,000 to $12,000.

However, Chinese rugs—serene, calm, with blues and creams, and widely spaced symbolic designs—do not offer the variety and complexity of Persian or Turkish rugs. And for this reason, serious collectors and investors tend to steer away from Chinese rugs—though they may be good "investments" in an attractive, well-made rug, most likely, they will not appreciate as dramatically as a Persian or Turkish rug might. Although rug-weaving in China dates to the fifteenth century, most surviving examples were made after 1875.

Q. *Is my desk English Regency? The top is painted faux marble. Four columns are topped by brass lion-head plaques. The feet are animal paws.* *E. T., Princeton, NJ*

A. Yes, your desk fits the English Regency mode, a loose term for furniture and decoration from about 1790 to 1830. The Regency is more sensibility than style—neoclassical, eclectic, flamboyant, and exotic—a rich flavor of madeira and macaroons. It was the Prince Regent (1811-1820), the naughty heir of mad George III, who gave the period a name and later reigned as George IV until 1830.

The Regency was wild—sometimes ridiculous, sometimes sublime. Elements from antiquity, Egyptian, and Chinese sources were freely mixed. Louis XVI designs, from Thomas Sheraton's 1803 *Cabinet Dictionary,* were freely interpreted. Ropes, anchors, and dolphins appeared to celebrate Lord Nelson's naval victories. In the end, cabinets became heavy, excessive, redundant; and the period acquired a bad reputation.

Although the style was never as highly prized as most Georgian furniture, recent interest in neo-classicism has breathed new life into the period and its counterparts: German Biedermeier, French Empire. Most examples are still less than $5000, reports Clinton Howell, publisher of the *Antique Furniture Newsletter* (Box 524, Bedford Hills NY 10507); but serious collectors have recently paid between $50,000 and $100,000 for rare examples attributed to noted designer/cabinetmakers: John McLean, Henry Holland, Thomas Hope.

For further reading: *English Furniture 1800-1851,* by Edward T. Joy (Sotheby Parke Bernet, Ward Lock Limited, 1977) is a good reference. For further viewing: Royal Pavilion, Brighton; Victoria & Albert Museum, London; and Huntington Library, San Marino, California, all have examples of Regency furniture in their permanent collections.

Q. *This man's wristwatch was made by Patek Philippe in Geneva in the 1930s. Can you tell me if it is a collectors' item, and approximately what it is worth?* *D.L., NYC*

A. Traditionally, watch collectors tend to prefer pocket watches; but recently there has been some interest in early wristwatches from the 1930s and 1940s—for both practical and esthetic reasons. For instance, a new Patek Philippe wristwatch retails for about $3000 and up, while one made fifty years ago may sell for less than half as much, notes Daryl Schnipper, a specialist in watches at Sotheby's, New York. Of course there are advantages to buying a new wristwatch, and some rare early wristwatches sell for more than new ones.

Serious collectors pursue watches with complicated mechanisms—moon phases, perpetual calendars, so on—and attractive, stylized cases. A 1940s Patek Philippe watch with a perpetual calendar was recently sold for $7500 at Christie's, because it was complicated and handsome. At a recent Sotheby's sale, a Patek Philippe chronograph wristwatch with registers—like a stop watch—brought $3500.

Although Patek Philippe is considered by many the finest early wristwatch, there are other names to remember when looking for a wristwatch: Rolex, Vacheron Constantin, Audemars Piguet, and the sturdy All-American Hamilton—to be purchased wherever antique jewelry or men's furnishings are sold.

MORE TREASURES

Sixteenth-Century Italian Majolica: Selections from the Arthur M. Sackler Collection and the National Gallery of Art's Widener Collection; National Gallery of Art, Washington, DC; through January 2.

This is a glowing little exhibition that may surprise a few viewers. Most majolica—Italy's great contribution to Renaissance decorative arts—has been stashed away in "princely" collections—and this is the first time in recent memory that a good collection has been put out in the country—some eighty fine examples, combining the Widener and the never-before-seen Arthur M. Sackler collections.

These are like little Italian Renaissance paintings on ceramics, bordered by often elaborate geometric, classical, or botanical ornament, illuminated by glowing tin glaze, sometimes adorned with bright metallic luster. Sometimes ceremonial: one plate bears the Medici coat-of-arms; sometimes religious: a plaque by Nicolò da Urbino, one of the great majolica painters, depicts the "Adoration of the Magi"; sometimes mythological: a plate from Siena depicts Narcissus admiring his reflection in a fountain surrounded by scrolls, interlacings, and grotesques. ▽

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Mind Health

Success—time is on your side...
Christmas—moods of the season...
why a "good cry" is so good...

By Carol Tavris, Ph.D.

THE "IMPOSTER PHENOMENON"—EVERYWOMAN'S SECRET FEAR?

It's a gloomy and private feeling, a sinking sensation in your gut: you'll be found out. Never mind that you've always done well in school ("*this* year I'll fail") or in your job ("*this* promotion will be the one I can't manage") or with a new man ("*this* guy will see through me like Saran Wrap"). You secretly feel that any minute now the world will discover that you're an incompetent clothhead. You are not alone. There's a name for your feelings: the Imposter Phenomenon.

For psychotherapist Madeline Hirschfeld, Ph.D., the moment of truth came when she finished graduate school and was sought out for a job. "I was frightened," she recalls. "I felt, I fooled everyone during my internship—but now they'll catch me." Instead of brooding about the matter, Hirschfeld used her training to see how other women felt and where the "imposter" syndrome might come from. She gathered questionnaires from eighty women who ranged in age from twenty to sixty, and who work in "traditionally masculine" occupations such as business, law, medicine, and engineering.

Women who feel like imposters, says Hirschfeld, have trouble understanding or believing the connection between their internal attributes (talent, intelligence, hard work) and external results (success). When you ask them to compare themselves to their professional ideals—people who have achieved what they themselves would like to achieve—they report having few qualities in common. And many of them report having had parents who tried to steer them into traditionally "feminine" jobs. "So they feel a discrepancy between what their parents wanted and what they are doing," says Hirschfeld.

"This isn't limited to women," she continues. "One man I counseled had been raised in a macho-style family, but he was interested in the arts. Same problem as a female engineer—and same feeling of being a fraud."

Before anyone rushes out to form an Imposters Anonymous Group, a few points of perspective. (1) Almost everyone feels that he or she is a secret fraud on occasion. College students, it seems, are particularly susceptible, probably because of competitive pressures and because of the chastening effects of being small fish in bigger ponds. (2) Feeling like an imposter doesn't seem to prevent most "sufferers" from actually going about their business—and achieving just as they always have. Hirschfeld's women, for example, were all thriving in their nontraditional careers. (3) The sense of impostership tends to decline with experience in the situation, although, says Hirschfeld, "it can be reawakened with each *new* setting." Imposterly feelings should be regarded as a normal sign of insecurity—temporarily uncomfortable, but understandable.

THE LANGUAGE OF TEARS: CRYING'S EFFECTS ON THE SPIRIT—AND THE BODY

Do you cry easily? When do you cry—when you are sad, happy, angry, fearful, or feeling helpless? At a sentimental movie? What do tears *mean* to you—a loss of control, or a sign of strength?

Researchers are closing in on the psychology and chemistry of crying. William H. Frey, II, Ph.D., of the St. Paul-Ramsey Medical Center, has found that "emotional" tears are chemically different from "irritant" tears (caused by, say, slicing onions). Perhaps most people feel better after a good cry, he suggests, because their tears are removing stress-producing toxic chemicals from the body. If so, women have an advantage over men. In surveys, Frey has found that only 6 percent of the women didn't cry at all in a one-month span, whereas 45 percent of the men never cried. When women cry, they let their tears spill over; men tend to blink back tears. Frey speculates that if crying truly relieves stress, male "strength" takes yet another toll.

Meanwhile, at the University of California at Santa Barbara, sociologist Thomas J. Scheff, Ph.D., and his colleagues distinguish the "bad cry," signaling pain, hopelessness, and defeat, from the "good cry," a cathartic resolution of tension. A good cry, his studies suggest, reduces tension and anguish; a bad cry can maintain tension or even increase it. The difference has to do with our ability to distance ourselves from our sorrow, says Scheff—to *feel* the emotion yet to control it, to exercise some choice over starting to cry and being able to stop if tears become unbearable. "Bad cries" are not cathartic because the person is either too remote from her grief or too close.

GOOD NEWS ON AGING & WORK

Sociologist Brian Gratton, Ph.D., at Case Western Reserve University, says we have come a long way since retirement meant "twice as much husband and half as much income." Until recently, researchers believed that retirement was deadly to men, so tied are men to work for their identities—and, indirectly, to their wives, who had to put up with bored househusbands. Feminist scholars then tried to show that women who retired from work were miserable as well. But, says Gratton, evidence shows that the overwhelming majority of retirees of both sexes are highly satisfied; they don't miss work, and they don't have trouble adjusting. One sex difference remains: because women still earn on the average so much less than men, when they retire, women have fewer financial benefits to anticipate.

TIMING—IS IT REALLY THE KEY TO SUCCESS?

Does the "right" timing make for a high-achieving career woman? According to psychologists M. Brinton Lykes, Ph.D., of Boston College, and Abigail J. Stewart, Ph.D., of Boston University, timing—when you get married, or enter the work force—is less important than we may think. "Women's career achievement does not depend on making the 'right' decisions at specific 'right' times," Lykes and Stewart say, "but it does depend on accumulating some mixture of credentials and experience. When women begin graduate school is less important than that they finish it. When they begin to gain labor-force experience is less important than that they gain a lot of it."

MISTLETOE MADNESS? THE MYTH OF THE CHRISTMAS BLUES

The Christmas season is upon us, which means that any day now psychiatrists will start warning us, glumly, of depression and suicides—an epidemic of the "Christmas blues." But when psychologist Rochelle Semmel Albin, Ph.D., decided to track down the data behind these assertions, she found a myth as rotund as Santa. *April* has the highest suicide rate. Admissions to mental hospitals are highest in *summer*. College students tend to be as depressed in May as in December—a matter of final exams. But many students do feel blue at the holidays, Albin says, either because they are going home to family problems, or *not* going home and missing family gatherings.

"The most that can be said about the Christmas blues," Albin concludes, "is 'not proven.'" What's probably happening is that people feel blue, all right, about hearing three thousand renditions of "White Christmas," about shopping crowds and manufactured mania; but they also love the parties, presents, and festive atmosphere. In statistics, these holiday ups and downs average out to normal, but in our lives, we know what a zigzag time it is. Merry Christmas!

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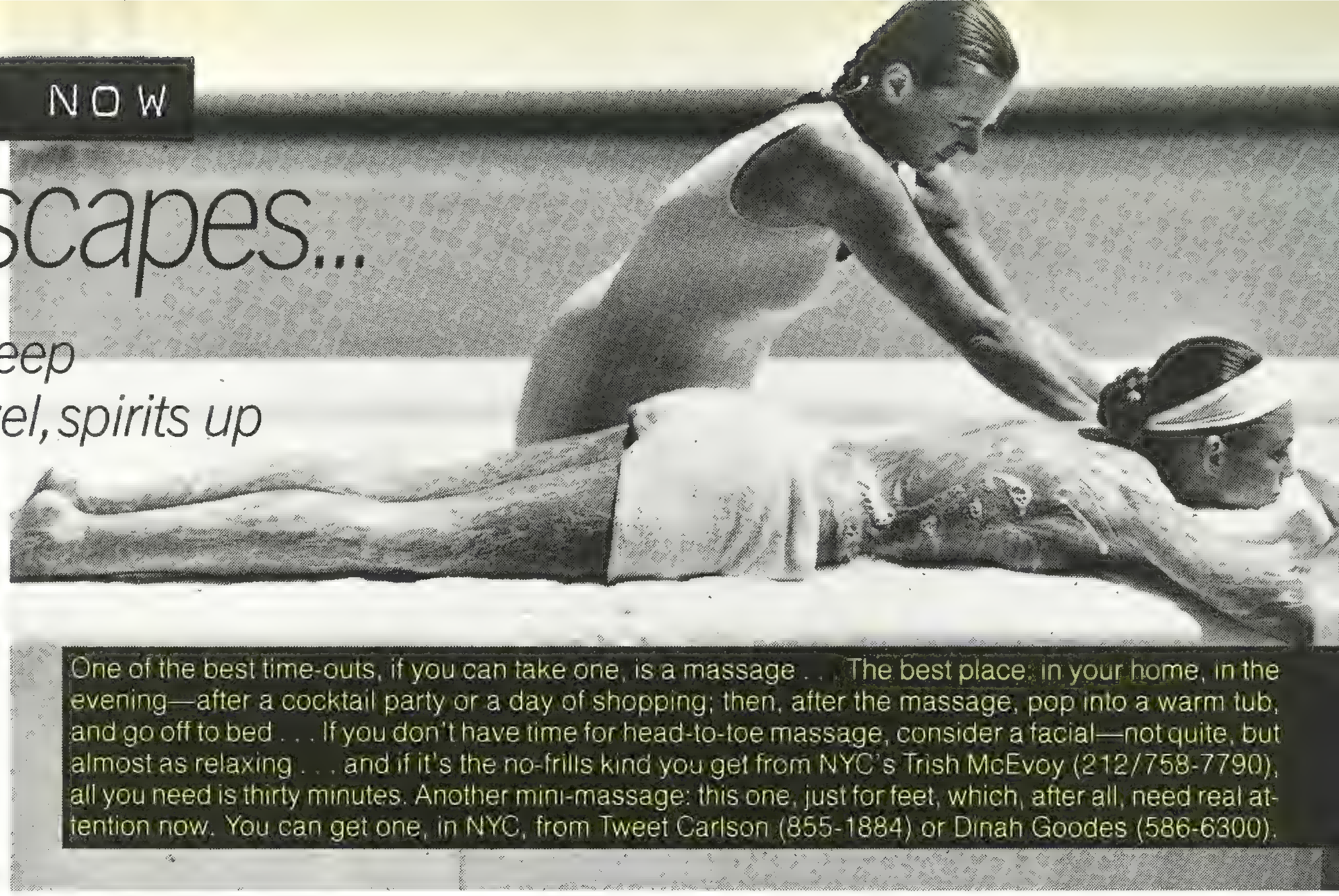
great escapes...

Just for you, to keep looks, energy level, spirits up during the rush



One of the best time-outs, if you can take one, is a massage . . . The best place: in your home, in the evening—after a cocktail party or a day of shopping; then, after the massage, pop into a warm tub, and go off to bed . . . If you don't have time for head-to-toe massage, consider a facial—not quite, but almost as relaxing . . . and if it's the no-frills kind you get from NYC's Trish McEvoy (212/758-7790), all you need is thirty minutes. Another mini-massage: this one, just for feet, which, after all, need real attention now. You can get one, in NYC, from Tweet Carlson (855-1884) or Dinah Goodes (586-6300).

Each of us has limited spare time—and during the holiday season, there is even less, simply because we have more to do—more commitments, more parties, more shopping . . . all of which leads to a single wish: for more time to ourselves—whether it's an hour out for a manicure, a facial or a nice brisk walk . . . or stealing an entire day and disappearing into a city spa . . . Here, our escape notebook, a what-to-do listing to use when you find yourself with that rarest commodity: time on your hands.

If you have only an hour, exercise. It's the best investment you can make, because when exercise ups your energy, it stretches your day by giving you the stamina to get more done. And, try, when you can, to walk wherever you go.

In Chicago, there are two exercise gyms, Rena's and Jeanie's, worth a try. Rena's Gym (312/944-6663) is a prototype of what an exercise class should be: no more than six women per class (men work out separately), so attention is personal. And each teacher has at least a bachelor's degree in physical education, assuring proper instruction. Best: everyone is taught how to use a professional jump rope, so women can take their aerobics workouts with them for home or travel. In addition to a variety of exercise classes (stretching, aerobics, dance), Jeanie Pollack's "commit to be fit" program includes weekend seminars at her studio (One East Superior; 312/527-2500), with experts on diet, exercise, weight control.

If you think holidays are a time of excesses—of indulgences in food, drink, lost sleep, etc.—think again. Some of the greatest escapes and healthful alternatives to the cocktail-party circuit are vacations at fitness resorts that provide you with a regimen—from diet to exercise—geared to getting and keeping you in shape. (For a story on one get-away-from-it-all spa, The Canyon Ranch, see page 312.)

You can go to a spa alone or, better yet, take along your spouse or entire family—one of the easiest ways of creating what Kenneth H. Cooper, M.D., of Dallas' Aerobics Center, calls the "aerobics family." Such spas are committed to teaching people how to follow a more healthful life style and offer family members the kind of support structure needed to reinforce these goals. Two to consider: Rancho la Puerta (in Mexico's Baja California, where winter temperatures climb into the seventies), which accommodates couples, and The Kerr House (Grand Rapids, Ohio), which welcomes families, too.

Laurie Hostetler, who runs the Kerr House, runs her spa (only six to eight guests) the way she raised her own five children—on a program of daily exercise plus balanced eating. Her only modern-family addition: stress management.

Women who live in cities have the added pressures of coping with urban environments: city living is stressful. Which is why there are so many spas cropping up near large urban centers: The Phoenix (Houston), Bonaventure Intercontinental Hotel and Spa (Fort Lauderdale), The International Health and Beauty Spa at Gurney's Inn (Montauk, NY).

One of the newest—the spa at Sonoma Mission Inn (Boyes Hot Springs, California)—offers a six-day spa option including body conditioning and a strict meal plan, with weekend and executive sessions available, too. Every day begins with an invigorating hike in Jack London State Park and concludes with an aerobics workout on equipment hooked into computers, which allows the staff to do a complete cardiovascular profile for each guest.

If you can't spare several days, consider places like New York City's Anushka and Christine Valmy. Elizabeth Arden's Red Door Salons (there are twelve across the country) offer day-long workouts, plus all the other grooming services—manicure, pedicure, facial—that many working women rely on as the "basis" for their beauty routines.

Beauty time-savers . . .

One of the easiest ways to shave minutes from any beauty/grooming routine: have standing appointments for facial, manicure/pedicure, haircut, dentist, or schedule the next one while you're there. Not only saves on telephoning, but there's no chipped-nail, straggly-hair crisis to deal with. Other neat ideas: Vidal Sassoon's Beverly Hills Salon (213/274-8791) is offering a free eye makeup makeover with every eyebrow arch—not only a time-saver, but a real money-saver, too.

It's fun to experiment with and to play with makeup color; but when time is essential, it's better to have your routine down to a science, so you know what goes on—and where—fast.

To that end, Merle Norman teaches you—step-by-step—how to apply your eye makeup and how to coordinate eye makeup to wardrobe. If you prefer to do it yourself, Revlon's "Art of Beauty" (Doubleday Dolphin) is a workbook, not for your library but to keep next to your dressing table and to consult often.

Two office-to-evening ideas: a mirrored black-Lucite clutch-bag, "fitted" with everything you need—eight products in all—to "do" your face (from Stagelight). And, Celebrity's small printed-velvet bag in various shapes and sizes that's a waterproof makeup bag inside, evening bag outside.

Indispensable, especially to women who don't have easy access to a skin-care specialist: Aida Grey's "beauty by mail"—a detailed skin questionnaire Ms. Grey uses to put together an individual skin-care program. (Include a photo and she'll do same for makeup.)

The briefest escape? A bath, and when it has the added luxury of a wonderful-smelling scent, it's more than relaxing. To give yourself/others: a batch of Caswell-Massey soaps, oils (NYC) . . . anything from the Mystère de Rochas or Fidji bath lines . . . or Sophia Loren's Body Spa Collection—said to soothe and revitalize the body/polish the skin. At this time of year, anytime, what more could you want?

WHEN YOU'RE IN A REAL TIME CRUNCH IS THE MOMENT TO REMEMBER THAT YOU COUNT, TOO . . . AND TO SCHEDULE TIME FOR SELF. WHETHER IT'S AN HOUR OR A DAY, SELF-TIME WILL MAKE YOU FEEL—AND LOOK—BETTER

MICHEL COMTE Flexatard Unitard designed by Gilda Marx; hair, Howard Fugler; makeup, Paul Gobel

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FASHION: LYNN BOWLING

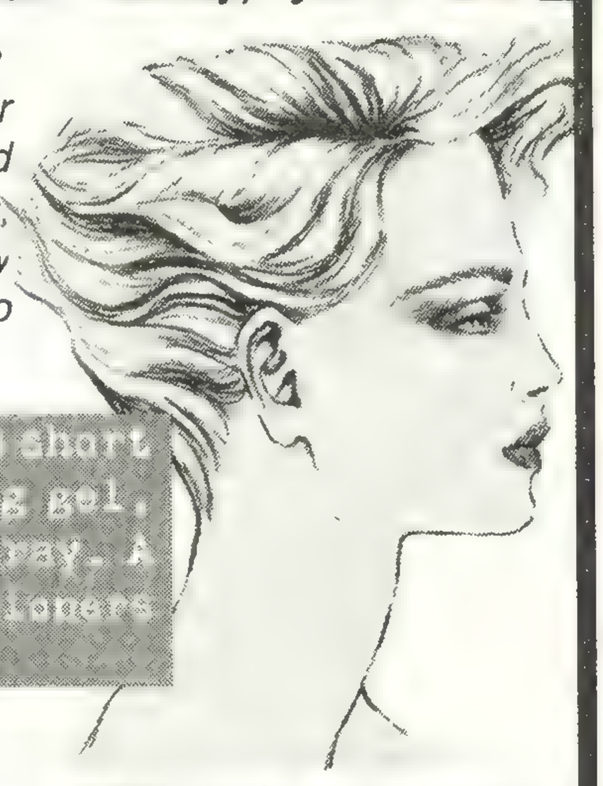
HAIR NOW

control

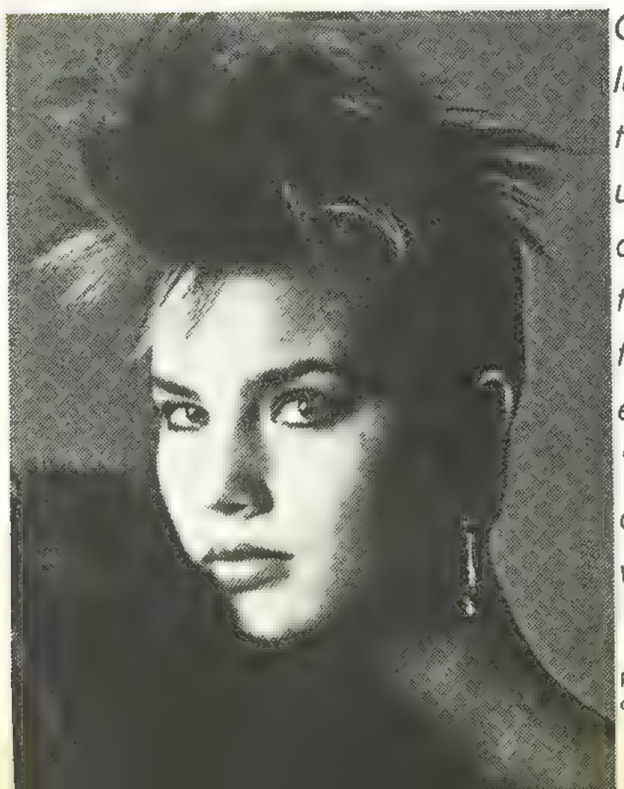
...for every hair length... plus new conditioners, cuts, salons...

Control, two ways: To get the short-hair feeling, *above,* from a long, layered cut, Sergio Valente loosened hair a bit in front, held it with setting lotion. The sides: pulled tightly into a twisted chignon in back . . . Valente's short cut, illustrated *below right,* is short in back but gives the feeling of overall length. Says Valente: "I like hair that is natural yet controlled—achieved, if necessary, with a light perming to give hair a simple look with body . . . Color is now warmer, softly highlighted around the face." Makeup, Tyen of Paris.

News in conditioning—*vital to even the best cut . . . For a healthy head: a scalp mask—with anti-bacterial and healing agents—available for home use (La Coupe Salon, NYC) . . . Reviver for fine hair: Clairol's Condition Beauty Pack in a new Extra Body Formula bonds, they say, to hair's own structure, helps to restore, enhance color.*



At every length, go for hairstyle with line and control



Control for long hair, left: Stylist Rick Gillette set the layered front straight up, braided the back and twisted it forward—the braid's end helping to achieve the "paint brush" effect on top. Says Gillette, "This is hair with a sense of humor, modernity, to be worn as an 'accessory.' "

To look for at Lazarus in Columbus, OH: Glemby's newest "total" salon, divided into areas for every beauty, and now fitness, service—including "Digits" for total hand and foot care and "Private World," an exclusive hair-care/style boutique . . . And, in White Plains, NY: the Peter Green Salon, which offers a short style cut to the nape, with short sides, length on top for volume.

Photo, *top:* KING. Fashion and earrings, Valentino. Photo, *left:* DENIS PIEL. Earrings, Yolanda Ponce de Leon. Details, last pages

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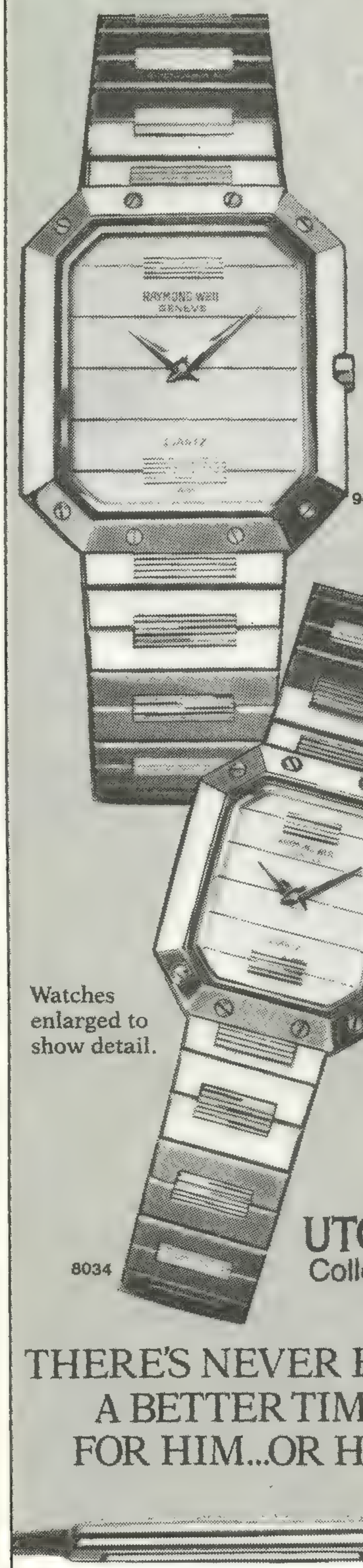

Watches enlarged to show detail.

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FITNESS NOW

Mind Games

8 ways of motivating yourself to *move* more

BY CHARLES T. KUNTZLEMAN, ED.D.

You know your body needs strenuous, regular aerobic exercise. Trouble is, sometimes you don't feel up to it. Your intentions are good, but good intentions don't go far in building muscle tone, reducing fat, and achieving cardiovascular conditioning. When physical inertia is all that stands between you and exercise, try these motivating mind games:

1. SET GOALS
They give you something specific to work toward and a standard on which to measure progress. Be specific. Set short-, intermediate-, and long-term goals. Example: If you have determined your best weight is 18 pounds less than you weigh now, you might set a short-term goal of exercising 30 minutes each day, which will burn about 300 to 350 calories. Your intermediate goal might be to lose three pounds at the end of the first month, which will be achieved by simply following your short-term exercise goal. In this way, by the end of six months, you will have achieved a long-term goal of losing 18 pounds.

2. REWARD YOURSELF
When you reach your short-term goal, give yourself a new squash racquet or a weekend away—and try to make it as active as possible.

3. FOCUS CORRECTLY
Don't use weight loss as a measure of proper exercise. Weight fluctuates for many—temporary—reasons, *e.g.*, through retention of water, from eating a salty meal, or being in a particular phase of your menstrual cycle. If you don't realize this, your weight fluctuation can play havoc with your motivation. Instead of looking at daily weight fluctuations, focus on the *amount of time* you exercise. Remember: if you exercise regularly, pounds of fat will come off; but, at the same time, you may put on pounds of muscle while trimming your shape because muscle weighs more than fat.

4. GO FOR 30 MINUTES
While it's true that 20 minutes of aerobic exercise is all you *need* to get fit, exercising for 30 minutes is, in fact, much more enjoyable. During the first 15 to 20 minutes of exercise, your body adjusts to exercising. Exercise experts now talk about the first 20 minutes of exercise as a period of "disphoria;" but, once you go 30 minutes, both physiological and psychological changes occur, beta-endorphins are produced, a state of euphoria appears, and you begin to unwind, according to John Greist, M.D., professor of psychiatry at the University of Wisconsin Medical School, Madison.

5. CHECK YOUR ENVIRONMENT
A supportive environment is important in helping you to stick with your program. Take a look at your life and the type of people you associate with, says Robert Allen, Ph.D., president of Human Resources Institute in Morristown, New Jersey. If friends and family are positive people who are tuned into the benefits of fitness, they'll contribute significantly to your motivation to exercise. Look around you. Is your corporation providing bike racks, showers, good nutritious lunches?

6. MAKE "WORK"
Try to go through an entire day without using a single labor-saving device. You'll soon recognize how inactive the modern American life style has become, compared with that of our grandparents. This is not easy, but giving it a try graphically illustrates the importance of incorporating physical activity into your life to help overcome the sedentary ways we've become used to.

7. SET PRIORITIES
Sit down and draw a "pie of life": a circular chart divided up to show how you currently spend your time. Include all the events of your day, indicating how much time you allot for work, sleeping, eating, and so on. Now, draw another pie of life illustrating how you would *like* to spend your time. By comparing these two diagrams, you can realistically evaluate your priorities and identify desirable periods of time to devote to fitness activities.

8. REPEAT TO RENEW
When you seem to be losing some of your enthusiasm for exercise . . . repeat the first workout you engaged in. Its ease will provide a good psychological lift . . . and you'll recognize the dramatic improvements that have taken place in your level of fitness.

ONE WAY TO KEEP MOVING

"To stick to an exercise program, you have to make it convenient," says a Vogue editor known for her high energy level and devotion to fitness. "For me, the biggest plus was joining a health club that both is close to my office and has lockers reserved. In mine, I keep 'doubles' of all my cosmetics, shampoo, moisturizer. This way, I can exercise before or after work, get to my office or dinner date looking refreshed.

"Another factor that helps shore up self-discipline: devising a rain-or-shine, go-anywhere back-up plan. My favorite ways to keep in shape are bicycling and swimming, but they don't lend themselves to traveling or year-round weather. So, I take calisthenics and aerobic dance classes and put together an at-home workout that I can do even in the smallest hotel room. I also try to stay in hotels that have fitness facilities.

"The most important factor in sticking to a fitness plan is honesty. Pick a time of day when you are usually at an energy peak and schedule exercise, on a daily or every-other-day basis. Be aware that there are really no excuses for not exercising; you can go for a brisk walk anywhere.

"Once you make a commitment to exercise, your body and mind will begin to 'need' it and will let you know when you're not getting enough. You'll also find that there is no match for the feeling that comes from being in the best shape possible." ▽

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personal choice

Men resist wearing fragrance for many reasons: now, new ideas too interesting to ignore

"Private label" is a term that has always carried a certain prestige . . . until recently, most often used to define the special selection and/or exclusivity of products providing strictly male pleasures . . . from hand-tooled "private label" cigars to decades-in-the-making/nurturing pipes of port and casks of brandy.

In the world of fragrances, there is also another more literal—and much more rarified—definition. The "private label" fragrance made for one person, and one person alone, to wear. Balenciaga had his own "private" formula (apparently destroyed at his instruction upon his death), so did Chanel. (Chanel 19 is based on the perfume that, on Mademoiselle Chanel's orders, only she and a few select friends and clients could wear.) Today, many American designers add or subtract various ingredients to or from the well-known fragrances bearing their names in order to create subtle points of difference when wearing them themselves.

For the past ten years, Joseph Lauder (*far right*), executive chairman and co-founder of Estée Lauder Inc., has been enjoying his own "private label" cologne, unique in more ways than one. Not only because it has a one-of-a-kind blend of essences (with bergamot, neroli, and herbs like thyme, tarragon, and basil, underlying mousse de chene, exotic incense, and precious woods) but because it was created for him by Estée Lauder, his wife, who happens to be one of the finest "noses"—as expert perfumers are called in the industry—in the world.

A NEW COLOGNE FOR MEN THAT'S UNIQUE IN MORE WAYS THAN ONE, ORIGINALLY CREATED FOR ONE MAN ALONE TO WEAR

Now, a decision has been made for this cologne, appropriately named J.H.L. (Mr. Lauder's initials—the H stands for Harold), to be made available to the public. To ensure that everyone will appreciate its special background, it is being introduced as a "Custom Blended Cologne" created by Estée Lauder exclusively for Aramis. In reality, it is the same cologne created exclusively for her husband, but ongoing appreciation from other people weighed too heavily to be ignored.

Although—despite propaganda to the contrary—the majority of men in this country still believe that soap (used, of course, in conjunction with water) is the only scented product that needs to come into contact with their skin, there is undoubtedly an upsurge in the sale of male fragrances and—a much more important trend overall—in the number of men buying fragrance for themselves . . . a trend that can only be emphasized and extended by the handsome addition of a "private label" male fragrance like J.H.L. Also in the line: two shave sets—one jasper-hued of sculpted marble, the other of gleaming brass and red enamel—after-shave, moisture balm, cream shave, black body soap, antiperspirant, body cooler (liquid talc) and bronzer, an easy-to-apply "look of health" in gel form.

A new skin sensation for men . . .

the Glacier Cool Conditioning After Shave by Jovan, which as the name suggests hits pores with an icy blast, is warmed up fast (by skin temperature) to release a warm, fresh herbaceous fragrance. Its jarring cool first note is what the face/body needs early A.M., but Glacier's conditioners also help skin that's been dried out by too much contact with the great outdoors and/or is chafed by too much shaving. . . . Names that stand for craftsmanship and good material are Mark Cross and Loewe of Spain (leather) and Stetson (hats)—all have or will introduce spirited fresh fragrances men are going to find difficult to "buck."

The evidence is in: men like to wear—and buy—designer-name scents

DESIGNER SCENTS

One thing is becoming obvious to the mavens who monitor the many vagaries of the fragrance business: men like to wear designer-name scents, too, evidenced by a steady climb in the sale of male fragrances created by . . . Halston . . . Karl Lagerfeld . . . Oscar de la Renta (Pour Lui) . . . and Yves Saint Laurent (Kouros). Quorum, a crisp, leathery, virile scent, takes its name from the "exclusive" aspect inherent in "private labels," *i.e.*, "quorum," a select group . . . but perhaps the biggest snob appeal is the Bijan fragrance, selling for fifteen hundred dollars a bottle and insured by Lloyd's of London.

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Get it together - buckle up

Q During the holidays, when I'm on the go without a letup and often out late, my skin suffers and looks "tired" in the morning. What can I do?

A There's no substitute for proper sleep and a well-balanced diet—especially at this season; but there are a few cosmetic tricks for reviving sluggish skin . . .

● To "wake up" skin, mist it with mineral water. Use a plant sprayer or a facial mist, such as Ilona of Hungary's. She suggests holding the container close to skin for a more powerful jet and moving it in a circular motion to "massage" the face. (Mist available by order from 3201 East Second Ave., Denver CO 80206. Other institutes: New York, Houston, Chicago.)

● Because skin often takes on a sallow look after a night out, you want to color it, give a bright, glowing base for makeup. Use a transparent liquid 'wash' in pink or red. (Good choice: Marilyn Miglin's Bloom Blush; but you can also use a cream rouge thinned with moisturizer.) Apply over moisturizer, under foundation, on the cheeks, hairline, chin. Skip powder (more, *below*), because fatigue gives skin a pasty look.

● What to do about puffy eyes? Dermatologists agree that lack of sleep does *not* increase puffiness around the eyes. Puffy eyes are the result of fluid retention during the night. Though puffiness from sleeping disappears during the day, facial pro Marilyn Miglin suggests minimizing puffy areas in the morning by using rouge; concealer (because it reflects light) makes puffiness seem greater.

Q Pressed powder gives my skin a nice matte finish, but does it clog pores, actually encourage oil production?

A It is generally believed by skin-care specialists that pressed powder does not clog pores or affect the skin's natural production of oil but, rather, acts as a blotter, absorbing excess oil. Says Earle W. Brauer, M.D., vice president, medical affairs at Revlon, "I consider pressed powder one of the misunderstood gems among cosmetics. A proper makeup regimen: moisturizer; then liquid foundation which gives smooth, even coverage; the finish—powder."

Application is important. Says Dr. Brauer, "Poor application distorts foundation. Never rub or slide powder puff on skin. Instead, press puff to skin and roll it in place." Can you use pressed powder *without* foundation? Only with a moisturizer—or the powder will have nothing to adhere to.

Q My business normally involves a good deal of traveling . . . but over the holidays my plane travel increases to meet personal obligations, too. How can I make my flights more comfortable, less tiring?

A Plane travel, as most of us discover, is fatiguing. The amount of discomfort that traveling may present depends, for the most part, on the length of the flight. There *are,* however, some ways to make your flight more comfortable. Here, some tips from American Airlines . . .

● Drink a lot of fluids. "The humidity level in the cabins is very low, like the arid sections of the West," explains Robert L. Wick, M.D., corporate medical director at American Airlines. "This dries out the mucous membranes and causes 'insensible water loss,' which means that you are perspiring more but are less aware of it because the perspiration evaporates as soon as it occurs. However, many people respond to thirst by drinking caffeinated or alcoholic beverages, both of which are dehydrating and actually promote water loss. Instead, drink a lot of fruit juice or plain water."

● Most people are aware that changing time zones contributes to fatigue, but so does last-minute rushing, as well as carrying oversized bags. Dr. Wick suggests getting to the airport in plenty of time and carrying as little as possible on board to make your traveling less hectic.

● To relax, energize, ten simple seat stretches from American Airlines . . .

1. Lean head forward and to both sides.
2. Drop head back, arch upper back, stretch under chin.
3. Hug yourself, drop head, cave in upper chest and pull shoulders forward.
4. Same position as above, push shoulders back, arching lower back.
5. Circle each shoulder forward, up, back, and down.
6. Pressing elbows into armrests, push shoulders down as hard as possible, feeling the stretch across the top of your shoulders.
7. Grasp the right armrest with your left hand, turn the upper part of the body to the right; reverse.
8. Stretch each arm straight up.
9. Lean forward in your seat to the floor.
10. Lift each foot off floor, rotating ankle in each direction.

With each exercise, move the part of the body being stretched as far as possible; breathe evenly and deeply. Repeat exercises in each direction until you feel them working. ▽

Christian Dior
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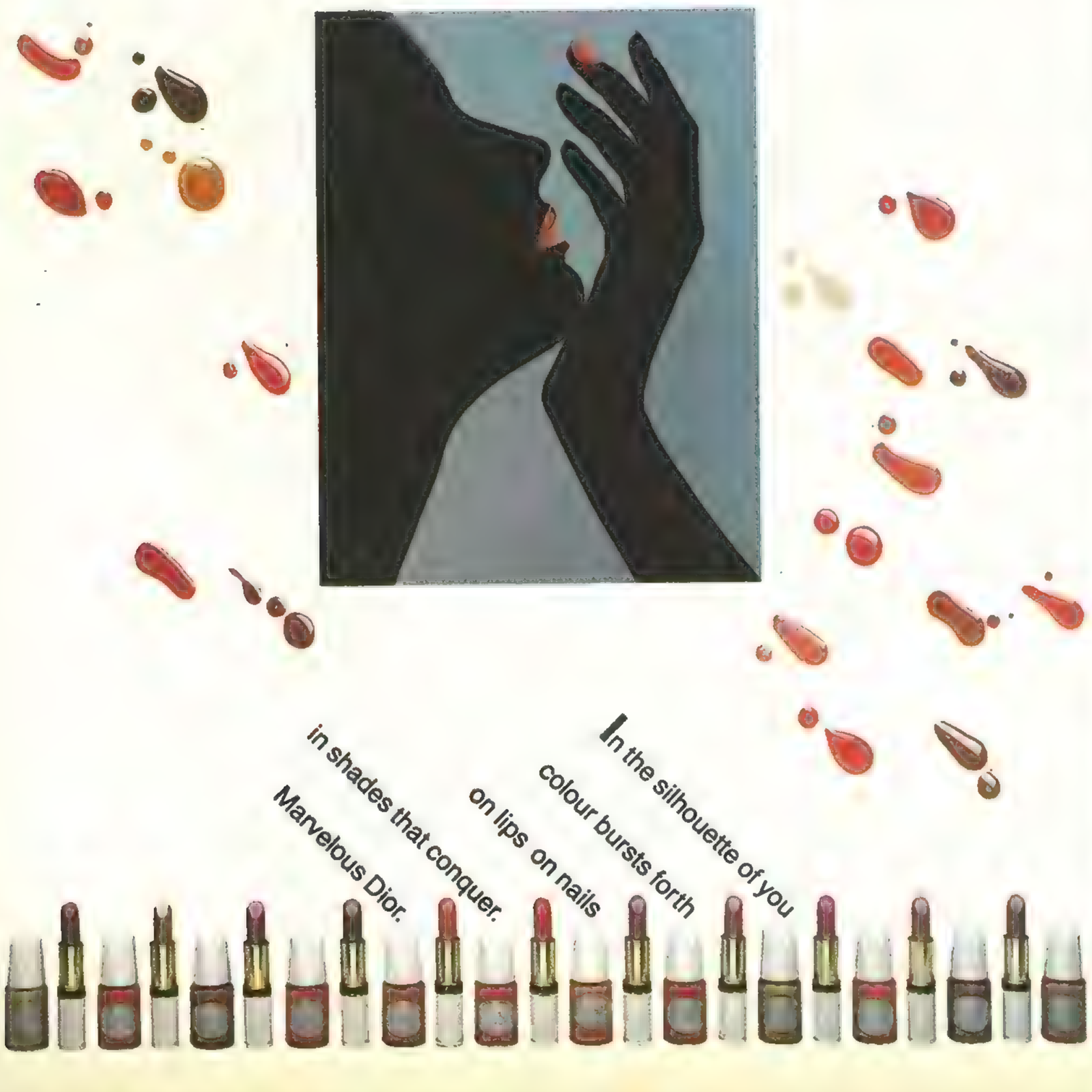

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1 ounce Kahlúa in a steaming cup of black coffee. Add a snowy topping of whipped cream.

Kahlúa & Cognac & Cream
1 ounce of Kahlúa. ½ ounce cognac or brandy, a fill-up of cream over ice. Luxurious.

Kahlúa & Eggnog
Your favorite eggnog with Kahlúa added to taste. Cheers!

Kahlúa Black Russian
1 ounce Kahlúa to 2 ounces vodka on the rocks. A true classic.

Kahlúa Chocolate Fudge Cake

Pecan Pancoat
¾ cup unsweetened cocoa powder
1 cup boiling water
½ cup Kahlúa
1⅔ cup sifted all-purpose flour
1 tsp. baking soda
½ tsp. baking powder
½ tsp. salt
¾ cup butter
1½ cups sugar
3 large eggs, beaten
3 tbs. raspberry jam
Kahlúa Frosting
Candied cherries for decoration

Prepare baking pan with Pecan Pancoat. Mix cocoa with water; cool. Add ¼ cup Kahlúa. Resift flour with baking soda, baking powder and salt. Cream butter with sugar until light and fluffy. Beat in eggs. Blend dry ingredients into creamed mixture alternately with cocoa mixture. Turn into prepared pan. Bake in 325° F oven 60-70 minutes until cake tests done. Let cake stand in pan 10 minutes, then remove sides and cool. Using Pecan Pancoat surface as bottom, cut cake in half, horizontally. Drizzle remaining Kahlúa equally over each cut surface. Spread jam over bottom cut layer and cover with ¼ cup Kahlúa Frosting. Put cut layers together and spread top and sides with remaining Kahlúa Frosting. Decorate with candied cherries.

Pecan Pancoat
Butter sides of 9-inch springform pan. Spread 1 tablespoon butter in bottom and sprinkle with ¼ cup finely chopped pecans and 1 teaspoon sugar.

Kahlúa Frosting
Melt 6 oz. semi-sweet chocolate pieces over warm water; cool slightly. Gradually beat in ½ cup butter and 1 teaspoon instant coffee granules dissolved in ¼ cup Kahlúa. Beat smooth. Chill until spreadable.

And...
Do send in for our Kahlúa recipe book. It's our gift to you. Write Kahlúa, Dept. E, P.O. Box 8925, Universal City, CA 91608.

Pssst...
Kahlúa is beautiful to enjoy... beautiful to give. If you'd like extra recipe books to give with it, we'll be happy to oblige.

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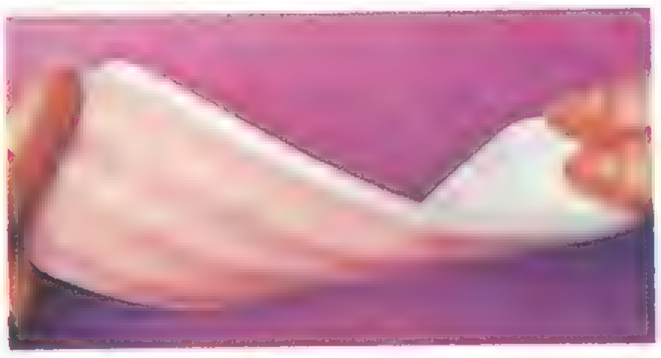

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Health

New possibilities for interferon...how exercise affects your bones...testing "artificial blood"...gum as smokers' aid?

By Melva Weber

DEFENSE AGAINST COLDS?

Interferon, the body-made protective substance that mobilizes our interior defenses against infections, has been extracted from human white blood cells for testing against viral diseases such as influenza, as well as some forms of cancer. In nasal sprays, it was effective against common colds; but processed human interferon is so scarce and expensive, it didn't seem a practical cold remedy.

With the development of gene-splicing technology, however, the possibility of plentiful and inexpensive supplies of human interferon alpha-2 revives a dream of centuries—conquest of the common cold. At England's Medical Research Council Common Cold Unit, volunteers susceptible to colds received either alpha-2 interferon or placebo (blank medication) and then were challenged with infectious rhinovirus. Other volunteers were not given the virus but were given interferon dosages, to test for possible reactions to the treatment. Eight out of the twenty-two volunteers given placebo had definite colds, but all nineteen who were given interferon escaped colds. Even though the interferon dose was about six times that used in earlier successful trials, only trivial symptoms occurred in some subjects.

If simple, safe, and cheap interferon treatment becomes available, we may have cold prevention on a wide scale.

"RUNNING" RISKS

Can too much exercise lead to weakened bones?

Worrisome evidence comes from radiologist Christopher E. Cann, Ph.D., of the School of Medicine at the University of California in San Francisco. In a group of nonmenstruating women patients, some with endocrine disorders or premature menopause and some runners who stopped menstruating because of their athletic activity, the runners had loss of bone mineral similar to that of the other patients.

Osteoporosis, gradual bone thinning that can lead to broken hips and spinal crush fractures, is dreaded by women past menopause. The condition may be medically prevented or delayed by estrogen replacement, calcium supplements, and regular exercise. Younger women who have "surgical menopause" or removal of ovaries often take replacement estrogens to ward off early osteoporosis.

Some researchers believe, but have not yet proven, that both lack of menstrual periods and premature bone loss are results of extreme leanness in the athletic women, since some body fat is needed to manufacture an estrogen.

Even though the study indicates that there is some risk of bone loss in women with amenorrhea owing to exercise, Dr. Cann doesn't advise against all running. Women athletes with normal menstrual cycles, he pointed out, appear to be doing fine.

WHITE HOPE—NEW EMERGENCY AID

It's called "artificial blood." It is not red but white. It does not clot or fight infections, but it can carry oxygen throughout the body and brain and maintain fluid volume within blood vessels when the body's blood supply has dwindled or failed.

It's Fluosol, a perfluorochemical liquid developed in Japan, now under tests in clinical centers throughout the United States. Because it's still experimental, its use has been confined to extreme emergencies when patients refuse transfusions of blood or blood products. At UCLA Medical Center in Los Angeles, a team led by Kevin K. Tremper, Ph.D., M.D., administered Fluosol to five severely anemic, hemorrhaging patients to prepare them for essential surgery. The blood substitute maintained circulatory volume; and, in patients fitted with masks and given pressurized oxygen, Fluosol significantly increased the circulating oxygen and the body tissues' use of it. In fact, the oxygen carried by Fluosol was used first, sparing the limited hemoglobin supply.

Hopes are high that Fluosol may in the future, relieve our chronic shortage of blood for transfusion, and will be usable in the field for disasters when blood is unavailable and blood typing and cross-matching impossible.

"CHEWS" TO QUIT

Nicotine addiction may be the main reason why smokers have trouble quitting. But it's the smoke—not the nicotine absorbed from it—that is held responsible for tissue damage and increased risk of heart and lung diseases.

Medical researchers have been looking at ways to satisfy the nicotine craving without cigarettes, so smokers can cope with the habit-breaking process without having to fight addiction at the same time. At the Veterans Administration Medical Center in Little Rock, Arkansas, a research team, led by McKendree E. McNabb, M.D., explored the use of nicotine chewing gum as a cigarette substitute, with participation by twelve men with chronic obstructive lung disease. Blood levels of nicotine were measured during and after smoking and during and after the chewing of gum containing different doses of controlled-release nicotine.

Results? Chewing four-milligram nicotine gum every hour produced blood nicotine levels similar to smoking one cigarette during that period, and generally satisfied the nicotine craving. Gum with half the nicotine dosage worked for some patients, not for others. Neither dose raised blood levels of nicotine dangerously, though the larger dose, chewed too fast, produced a bout of nausea in one subject.

Nicotine chewing gum is available in Sweden, Great Britain, and Canada, where it has been pronounced helpful in smoke-stopping efforts. A British study showed that in a group of smokers using nicotine gum, more than 37 percent were able to quit smoking; but in a group undergoing a psychological program, only 14 percent stopped smoking. The Arkansas researchers say their study shows it's safe for smokers to choose either strength of gum and chew it as desired.

KNOW WHAT YOU'RE TAKING

Soon, you may be able to learn everything about the drugs prescribed for you before you take them.

The American Medical Association (AMA) has launched a giant program of drug information known as PMI for Patient Medication Instruction, for which some four hundred thousand physicians will be invited to order printed pads the AMA has prepared on commonly prescribed drugs or drug classes, describing their purpose, dosages, possible side effects, special precautions for the patient.

Twenty pads are now available with PMI sheets on antidiabetics, belladonna alkaloids and barbiturates, benzodiazepines, beta-blockers, cephalosporins, cimetidine, oral corticosteroids, coumarin-type anticoagulants, digitalis preparations, erythromycin, furosemide, oral penicillins, phenytoin, sulfonamides, tetracyclines, and thiazide diuretics. Eventually, more than 90 percent of regularly prescribed drugs should be covered.

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—Patricia Shean

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SHAPE-UP NOW

a basic plan

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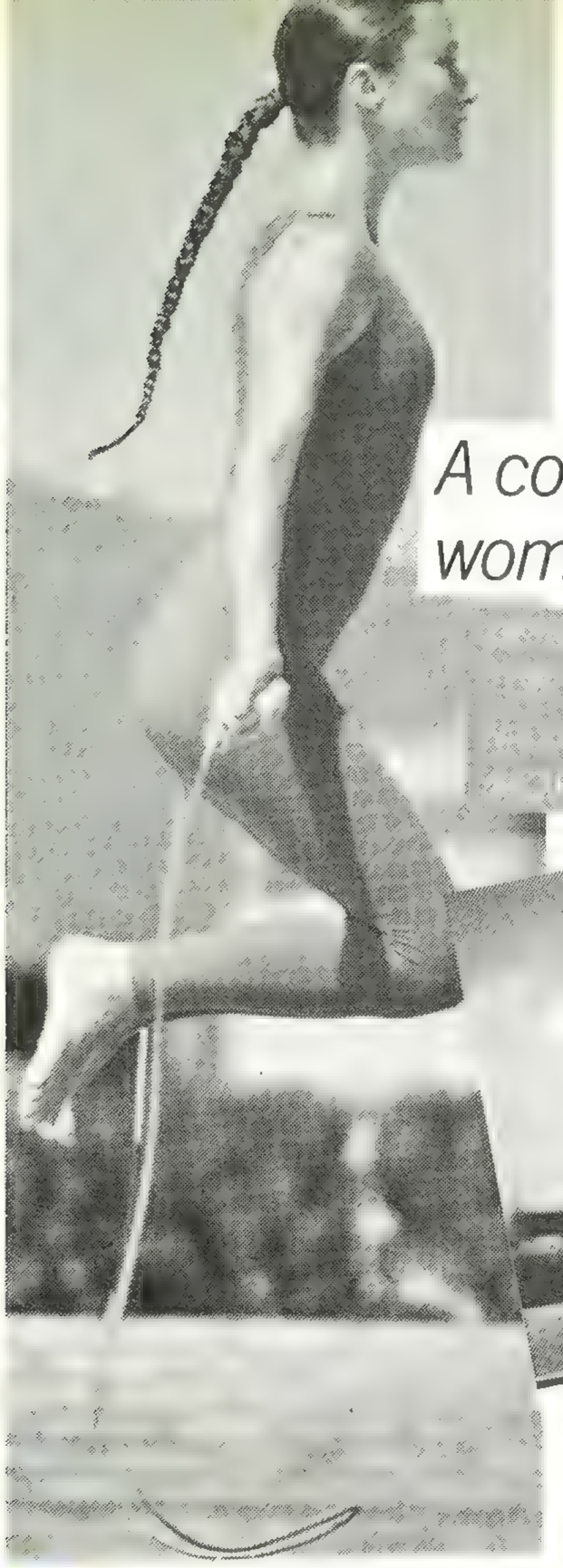

1 Stretch,

right, **for 10 minutes *before* toners, again *after* aerobic activity. 1. Full-body stretch: arms above head, palms facing up. 8 to 10 times. 2. To stretch waist: feet hip-width apart, knees relaxed, arms behind head, bend directly to one side; tighten abdomen, buttocks; return to center. 8 to 10 times each side. 3. For back, chest, hamstrings: feet hip-width apart, hold hands behind back and lift arms toward shoulders; tuck chin, tighten abdomen, and slowly roll down as shown. 8 to 10 times. 4. For inner thighs, torso: feet wide apart, lift arms up and, back flat, bend knees out slowly as shown. Hold 15 to 30 seconds. 2 to 4 times. 5. Hamstring stretch: left knee bent, draw right knee into chest; point toe and straighten leg with abdomen contracted. Hold up to 15 seconds. 8 to 10 times each leg.**

2 Toners,

below, **total 10 minutes. Do each 12 to 15 times. 6. To strengthen upper arms: back rounded, knees bent, head dropped, slowly lift and lower elbows, holding 2½- to 3-pound weights. 7. To tone buttocks: lie on stomach, bend right leg and flex foot; keeping pelvis on floor, contract buttocks and thigh to lift leg, with knee bent. Repeat left. 8. Abdomen workout: lie on back, arms overhead, knees bent and outspread but toes touching, contract abdomen, roll up with relaxed shoulders and reach arms between legs as shown. Hold 1 second; roll down slowly. 9. Inner-thigh toner: top leg bent, foot on floor behind lower leg, flex bottom foot and lift leg no higher than bent knee. 10. To firm "saddlebags": bottom leg bent, top leg straight, contract buttocks, abdominals, outer thigh; lift leg slowly up and down.**

3

AEROBICS *strengthen heart, burn calories, improve stamina, muscle tone. Spend 20 to 30 uninterrupted minutes 3 times a week either jogging, brisk walking, bicycling, on a rowing machine, or mini trampoline. Time bargain: 10 minutes of rope jumping equals 30 minutes of other aerobics—but do only if physically fit.*

MICHEL COMTE Dance ensemble coiffed Hair: John Sebug, makeup: David Leonard; details, st[illegible]

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The joy of working ...re-energize your home..."royal" rewards

By Lorraine Davis

IN HER OWN WORDS . . .

"If you want to be a scientist, you have to find a good scientist to use as your role model, without regard to sex—science isn't sexist; people are individuals not averages. . . . And I don't think a woman pursuing a career should sacrifice having children. The women most capable of pursuing a career are the ones who really should have children." —*Rosalyn S. Yalow, Ph.D., Nobel Prize-winning medical investigator*

"You can't lead your child's life. You can be there as co-conspirator and commentator and tormenter if necessary; but, in the end, it's the child's saga. To talk to a son or daughter effectively, you have to choose times when the child wants to hear; what you can't discuss in the living room, you might talk about in the car."—*Denise Scott Brown, architect and urban planner*

"I wanted to do something for the image of racing; it's the only international multibillion-dollar sport but it's not understood. . . . There are many women riders and trainers now; but a lot of these young girls tell me their mothers would never allow them to work at the racetrack if they hadn't seen me on television." —*Charlsie Cantey, CBS-TV racing commentator*

"You'll have a lively, effective, interesting old age if you've had a lively, effective, interesting young age; if you were a clod when you were young, you'll be a *decayed* clod when you're old."—*choreographer Agnes de Mille, receiving a citation at a National Council of Women luncheon honoring the United Nations World Assembly on Aging*

HAPPINESS IS FINDING THE RIGHT JOB

Finding a job that will not just pay your bills but bring emotional satisfaction as well may involve trying several fields. Proving that there is always a right job out there somewhere, New Yorker Marie Venticinque finally found her métier: producing three-dimensional miniatures of crime scenes for the Manhattan District Attorney. With a B.A. in English from Fordham University and an NYU master's degree in early childhood education, she had been a nun and a teacher in a day-care center when she found herself out of work and returned to study at the New York City Technical College, which is part of the City University of New York.

During her two-year course, Marie made several models for design classes—"I always liked to build things"—and then landed a draftsman's job in the D.A.'s office. In three years on the job, she's testified at about sixty trials, after spending two weeks on each preparation. She goes to the scene of the crime, makes scale diagrams and architectural drawings, constructs models from balsa wood, metal, and illustration board. Happy in her work, Marie says, "I feel I'm helping juries to reach fair decisions."

HOME HEATING/COOLING MADE EASY

Whether you live within winter's grasp or in one of the "sunbelt" states, you can control your personal environment with "Women's Energy Tool Kit," by Joan Byalin for Consumer Action Now (Little, Brown), teaching you to handle heating, cooling, "weatherization." Even if you don't know a claw hammer from an awl, you can start right in with the book's life-like illustrations, then go on to learn, first, how to survey your home's energy use and find the leaks and, next, what to do about them, including advice on choosing a contractor and financing the job. When you have your quarters revised to maximum comfort at minimum energy, the book helps you work on energy consciousness in your community; and it winds up with a chapter on career opportunities in the energy field—another way to use this new knowledge.

WINNING WOMEN

The vast glass-wrapped space that houses the Temple of Dendur at NYC's Metropolitan Museum of Art was the locale when the National Coalition of 100 Black Women gave the first annual Candace Awards ("candace" is the ancient Ethiopian word for "empress"). The imperial winners (including one man): ● For arts and letters, Lois Mailou Jones Pierre-Noel, first black artist with one-person show at Boston's Museum of Fine Arts; Alice Walker, writer/poet/author of (among others) powerful civil-rights novel "Meridian." ● For business, Bonnie Guiton, vice president and general manager of industrial complex Kaiser Center, Inc., and Kaiser Center Properties; Flaxie Madison Pinkett, president and chairman of John R. Pinkett Inc. Insurance and Real Estate Agency. ● For community service, Marian Wright Edelman, founder of NAACP Legal Defense and Education Fund, now director of Children's Defense Fund; Sara-Alyce Wright, executive director of national YWCA. ● For economic development, Claudine B. Malone, adjunct professor at Georgetown University's School of Business Administration; Sybil Collins Mobley, Ph.D., dean of the School of Business and Industry at Florida A&M University. ● For education, Jewel Plummer Cobb, Ph.D., cell physiologist, president of California State University at Fullerton; Ruth Love, Ed.D., superintendent of schools in Chicago. ● For technology, Shirley Ann Jackson, Ph.D., physicist, first black woman to earn M.I.T. doctorate, now on technical staff at Bell Laboratories; Diane P. Murray, M.S., an engineer who heads the engagement simulation section of operations research for TRW Inc.'s electronics and defense sector. ● For health and science, Doris A. Evans, M.D., pediatric cardiologist who founded and heads Glenville Health Association in Cleveland; Jeanne Craig Sinkford, D.D.S., dean of Howard University College of Dentistry. ● For history, Lerone Bennett, Jr., Litt.D., senior editor of "Ebony" magazine and a man who has written much on black history; Helen G. Edmonds, Ph.D., former professor of history at North Carolina Central University, on many national advisory councils. ● For distinguished service, Rachel Robinson, partner in marriage of baseball's black pioneer Jackie Robinson, a businesswoman, and community leader.

ON THE LAUGH TRACK

She's back . . . in the latest paperback collection of cartoons by Nicole Hollander, inimitable Sylvia. Once again, the book's title is an excellent one-liner: *"My weight is always perfect for my height—which varies"* (St. Martin's Press); and Sylvia's still sassing the TV set, hogging the bathroom, and ribbing the beauty industry with suggestions for perfume names for the '80s, *e.g.*, "options exchange: the perfume that makes men risk everything." This time, Syl does reveal a secret streak of romance behind that raspy feminist façade, in exchange with her earnest friend Beth Ann:

"You make fun of me, but if you would just listen to your body it'll tell you what it needs." ***"Okay, okay, I'm listening."***

"What's it saying?" ***"Robert Redford."***

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Desk Set: the new triangle—mothers, fathers, and the office

BY PATRICIA O'TOOLE

"Pigtails," the man said as he rushed in. "I'm an hour late because my wife's in the hospital and my daughter didn't like the way I tied her pigtails. She refused to go to school until I got it right."

It was downright disarming: a top executive at one of the country's leading newspapers, intrepid reporter, Pulitzer prize-winner—brought to his knees by pigtails. I liked him for it (who wouldn't?), but at the same time I knew my reaction would have been different if he'd been a woman. Unfair as it is—and much as I hated admitting it—my empathy would have been muddied by impatience and a sense that she had let down the side. In showing up late because of her child, she would have reinforced the old-boy contention that working mothers cannot be trusted with really important jobs because sooner or later family responsibilities will interfere.

By all rights, the sheer number of working mothers should have buried this stereotype long ago. Fifty-seven percent of mothers with children under eighteen now work, as do 42 percent of mothers of children under three. Two-thirds of all single mothers work, three-fifths of all husband-wife families have two wage earners, and half of all children in two-parent families have both parents employed.

Despite these trends, most corporate policymakers continue to behave as if their employees lived in "traditional" families, with fathers going to work and mothers staying home. Only one in nine American families now fits that description.

To be sure, not every large corporation has stuck its head in the sand on family issues. At Hewlett-Packard, a Palo Alto, California, maker of sophisticated measuring devices, vacations and personal leave are considered as a single lump sum; and no explanations need be given about how the time is used. "If I need an afternoon to take my child to the dentist, I take it and don't have to worry that anyone is thinking about how motherhood conflicts with working," says a single mother at Hewlett-Packard. "If it's not busy in my department, and if I put in the hours and do the job, nobody cares about my comings and goings."

Control Data Corporation of Minneapolis operates an inner-city factory on a schedule that coincides with school hours, so that employees—most of whom are women—don't have to make day-care arrangements. And as a matter of policy, Control Data employees may stay home from work to care for a family member who is ill. That may seem like the least an employer could do, but in most companies, decisions about such excused absences are left to individual managers.

Why has it taken so long for even a handful of corporations to respond to such basic family needs? The answer seems to have less to do with questions of cost than with a reluctance to give up comfortable old habits. Most large organizations are run "in ways congenial for those who do not have daily child-rearing obligations," says Halcyone H. Bohen, Ph.D., who directs the corporate policies project of the Children's Defense Fund in Washington, DC, and who recently completed a study, for the German Marshall Fund, of European and American employment policies affecting families. By and large, executives have been expected to be available on a nearly constant basis; and top managers have been older white males whose children are grown and whose wives stayed home to raise them. The arrangement served them well, and they are loath to give up the convenience it affords.

Complicating these attitudinal problems is the simple economic reality that women earn, on the average, 40 percent less than men. This imbalance means that when a parent has to take unpaid leave to care for a child, it usually costs the family less for the mother to stay home. For women, this gap sets up an infuriating Catch-22: They stay home because they earn less and earn less because they stay home.

It is tempting for anyone trapped by this conundrum to wish that the United States would copy Europe's enlightened pro-family policies. The crèche and kindergarten systems of France, which care for 95 percent of French children age three to six, and Sweden's generous parental leaves seem positively utopian in a country where institutionalized child care does not exist. But for all that these policies have done to ease pressures on families, they have failed to equalize parental responsibilities. Now, as in the past, women are expected to see to children's daily needs. In France, Dr. Bohen found, women get better child-care leaves than men, which ties women to child rearing and frees men to pursue demanding, better-paying careers.

Even in Sweden, where national laws grant both mothers and fathers up to nine months' parental leave complete with financial subsidy, Dr. Bohen discovered that only 15 percent of the leaves are taken by fathers. And far from being admired as caring fathers, Swedish men who do take the leaves are perceived as people in dead-end jobs, or as beleaguered husbands of militantly feminist wives. Finally, the bottom line for most Swedish couples is the same as for Americans: since women earn less than men, it is cheaper for mothers to stay home.

All of this would be wildly depressing if it weren't for one startling probability: Despite corporate foot-dragging, despite government's intense lack of interest in child care, and despite salary inequities that place child-care demands squarely on mothers, the picture *will* change for the better. Not quickly enough, perhaps, but it will change. Young professional couples who will have little or no discrepancy between their salaries will base their decisions about which parent will stay home on personal rather than economic reasons. And more corporations will be forced to recognize, as General Mills did in 1981 after it completed a national study of work and family issues, that "the potential impact of family life on work seems to be as great or greater than the impact of work on the family." Since so many employees and job candidates will come from households that need two incomes to survive, corporations expecting workers to be loyal and productive will have to respond to family pressures.

In small ways, the response has begun, although efforts have been "piecemeal and largely reactive," says Helen Axel, a senior research associate of The Conference Board, a nonprofit business research organization based in New York City. In discussions with human-resources executives, Ms. Axel found that changes often come about informally when an employee is faced with parental obligations that make a normal work schedule impossible. What typically happens is that supervisor and employee work out other arrangements—anything from flexible hours to job-sharing to working at home. "These arrangements sometimes become known to personnel departments and then might be applied more broadly in the company," Ms. Axel says.

Corporations are also weighing the possibility of offering flexible fringe benefits as a way to hold down benefit costs while giving employees what they want most. Parents of young children, for example, might choose extra time off rather than company contributions to a stock plan. (Some time off during regular work hours is virtually imperative in two-worker families, says Robert Cooper, Ph.D., director of research for the International Foundation of Employee Benefit Plans, in Brookfield, Wisconsin. In the foundation's journal this year, he noted that almost all government agencies as well as most professional, financial, and repair services operate only during the hours when most people work.)

When a New York attorney's child was hospitalized, her firm set her up to work from the room next door

But the biggest changes—in attitudes and in support given—will probably result from the upward movement of women in corporations. Though it could be decades before women occupy enough top positions to start changing corporate policy toward families, there is beginning to be a bump in the number of women in key jobs at middle levels. Having deferred motherhood until their thirties, many of them have worked long and hard to become highly prized employees. As a result, their superiors want to bend over backward to keep them. At Continental Illinois Corporation, a Chicago-based bank, one manager arranged for a computer terminal to be installed in the home of a loan officer who had just become a mother. And a New York executive recruiter tells of an attorney working on an important case when her child was seriously injured. The woman's law firm set her up in a hospital room next to her child.

These are the great exceptions, of course. But like many exceptions, they prove that the rules can be changed when both sides have something to gain. The only question left is why so many corporations persist in thinking they have anything to lose. ▽

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HAVE YOU DRIVEN A FORD...LATELY?

Ford

FORD DIVISION

Women & Cars

By Lillian Borgeson

The convertible returns: why you will—or won't—want to own one

Big event of the new model year—American-made convertibles are back. Chrysler has its sassy LeBaron and Dodge 400 convertibles; there's a sleek, new Buick Riviera soft-top; and Mustang and Chevrolet convertibles are expected to roll into the showrooms by early in 1983. Put them all together and they suggest an interesting, significant trend.

Back in the early 'seventies, when American manufacturers stopped making convertibles, many people thought the cars had been banned for safety reasons, but production was halted because sales had dropped to near nonexistence. Now, a rise in the number of foreign convertibles on American streets indicates that the interest has returned. After a decade of focusing on the automotive equivalent of practical but dowdy walking shoes, Detroit is coming on with something a little sportier, more adventuresome—a car that appeals to the woman who's looking for a touch of dash, flash, fantasy.

Can you see yourself at the wheel of a convertible? Should you? Some considerations:

● **Safety factors.** A racing bike is not as safe as a tricycle, a hang glider is not as safe as a 747, and a convertible is not as safe as a metal-topped car. That's obvious. Convertibles, like all cars sold in America, must meet a variety of federal standards for crash performance; but, unlike hard-tops, they are exempt from the "rollover" test which measures roof crush-resistance and the car's ability to protect its passengers in rollover accidents. As an extra precaution, convertible owners can opt to add a roll bar—a metal bar which extends from the front to the back of your car—as an after-market accessory. Roll bars are mandatory equipment in racing sports cars as they can help protect the driver in a rollover crash.

The lack of a metal roof deprives riders of protection in another, perhaps less obvious way: because there's no roof for them to be anchored to, convertibles aren't equipped with standard combination shoulder-harness/seat-belts, which offer car occupants superior protection in practically all accidents. But convertibles do have lap belts, and it's essential to use them. "Never ride in or drive a convertible without fastening the seat belt," says Bob Boaz, chief of public affairs, National Highway Traffic Safety Administration. In a rollover accident, the belt can increase your chances of walking away by about 50 percent.

● **Putting it up . . . getting it down.** Today's convertibles will have easy pushbutton power-operated tops, but pressing a button isn't all you'll ever have to do to make the top work. After the top has risen up over you it has to be secured to the edge of the windshield. This is a manual operation and in some cases an easy one. But in others it calls for the kind of upper-arm muscle tone that gives you a dandy overhand smash on the tennis court.

Another area that can demand physical fitness is the "boot" or tonneau cover, which holds the top in a trim, tidy package when it's down. The boot is generally held in place by snaps or clamps that have to be operated every time you mess with it—which may mean every time you raise or lower the top. In some cases the snaps are no problem even for a small, unmuscular woman. In others, they're so tough, tight, or hard to reach that they defeat the sweatiest efforts of the well-muscled salesman who's doing his best to make it all look easy.

Naturally, you'll want to be sure you can do it all yourself in any convertible you buy.

● **Is the extra fun worth the extra trouble?** The time to find the answer is during the demonstration run—and when you're considering a convertible this should be even more thorough, detailed, and analytical than usual.

Be sure to pay special attention to all-around road visibility when the top is up. Because the convertible's appeal comes from its soft top, some stylists tend to go overboard on fabric: they use so much that when the top is up, visibility through the rear window is badly impeded and there are serious blind spots.

Other questions: Does the car feel tight and quiet with the top up? With the top up, or with the top down and the windows rolled up, are you reasonably well insulated from road noise and wind noise? What material is the top made of? How is it cleaned? Can you take the car through a standard automatic car wash? Is the rear window made of plastic or glass, and does it demand special handling before you put the top down? Can it be had with a defroster? And if not, do the days when you really *need* a rear-window defroster outnumber the days when you can enjoy driving with the top down?

To get the most out of a convertible test run, try the car not only in the driver's seat and the front passenger's seat but also in the rear seat with (a) the top up, (b) the top down and the windows down, and (c) the top down and the windows up . . . and preferably at highway speeds. You may find, for example, that the rear seat of what looks like a luxurious sedan is totally impossible to ride in with the top down because the wind's buffeting is unbearable even at low speeds.

On the other hand, you may find that what's happening up front in the driver's seat is so much fun that rear-seat limitations are irrelevant. If what you're mainly aware of is the feeling of freedom . . . the glamour . . . the sun on your face, the wind in your hair . . . then you have all the makings of a convertible addict. This year, Detroit is looking for you. ▽

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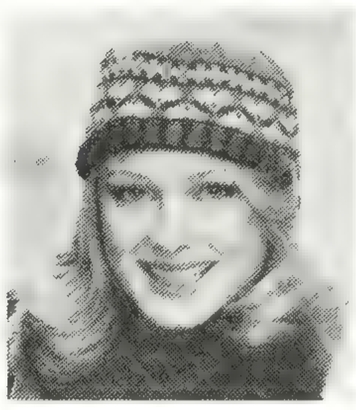

At last, the secret of beautiful Swedish skin — that stays soft and smooth all winter long — has been captured in a truly unique product: New Swedish Formula Dermatone. It's the only arctic-tested skin protector and moisturizer you can buy that's not only 100% waterfree — but also contains a sunscreen (SPF5). That's why new Dermatone protects your skin as no ordinary moisturizer can.

You see, ordinary moisturizers — as well as many so-called protective creams and lotions — contain water. (Read the label if you're not sure.) In Sweden, women know this. And they're simply not willing to risk the chapping — or even frostbite — that could result from the use of a waterbased product. Dermatone, however, was formulated in Sweden. So, of course, it contains no water at all. Just rich protective ingredients that form a light barrier on your skin...to help retain your body's own natural moisture and heat. Plus a sunscreen to protect against the ultra violet rays that can prematurely age skin.

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Horoscope

By Maria Elise Crummere **December**

Your Sagittarius profile: World-explorer, self-explorer Sagittarius demands a free reign in order to prosper. Those born under the sign of the Archer select new places, new areas of thought as their life's target—which often leads them to active, public-oriented professions. Eager, driven by high ideals, the spirited Sagittarians can inspire those around them

Sagittarius
NOVEMBER 23–DECEMBER 21

From the 1st to the 12th, two great gift bearers, Venus and Mercury, are in your sign, with perfect timing for the holidays! Indulge in your good fortune on the 8th. By the 13th, the windfalls will temporarily subside. Best to be versatile on the 21st and 22nd and adapt to certain principles politics requires of you. On the 26th, with your own ruler, Jupiter, in your sign, that early prosperity returns—in full glory!

Capricorn
DECEMBER 22–JANUARY 19

Your ruler, Saturn, is in Scorpio and—bravo for you!—you've entered a well-earned position of power. On the 10th you encounter your first demand. Stand firm. By the 11th, important news sets everything straight, and a feeling of peace and security ensues. On the 22nd, resolve all problems for a project you'll put into effect on the 26th. By the full moon eclipse on the 30th, you recognize and savor a spiritual victory.

Aquarius
JANUARY 20–FEBRUARY 18

With Saturn entering your tenth house in December, your future is in the spotlight. It's a good time for quiet reflection—which the intellectual in you adores—and the settling of affairs. From the 10th to the 30th, you're put to the test. Let your intuition guide you through this very self-revealing time. During the final five December days, Jupiter sends a friend who really comes through for you—just when you need it!

Pisces
FEBRUARY 19–MARCH 20

From the 1st to the 25th, your ruler Neptune has lucky Jupiter as a companion, setting you on quite the winning streak. Any project you initiate during the 7th to the 11th will succeed. So hurry! Make an important contact, a new start. Now! While your energy's high. Allow yourself to be exhilarated by the holiday season—but stay alert to opportunity. From the 21st to 25th, count your blessings.

Aries
MARCH 21–APRIL 19

With your ruler, Mars, in restrictive Capricorn this month, assertive, adventurous you will, at times, feel hemmed in. Don't despair! The 10th brings a significant change in both business and romantic pursuits. Shake off old, unproductive obligations and take on new creative ones. Compromise on the 12th provides the independence you thrive on. A surprise arrives on the 17th to delight you.

Taurus
APRIL 20–MAY 20

Romantic prospects flourish from the 1st to the 12th—Venus, your ruler, is crossing romantic Sagittarius—with your first adventure occurring on the 3rd. Don't get carried away! Excitement continues to mount; and, on the 8th, you're pressed for an answer. Social life shines even more brilliantly beginning on the 13th. Again, though, play the diplomat. Choose wisely, and on the 30th, your prudence will be generously rewarded.

Gemini
MAY 21–JUNE 21

The holidays promise you much joy and revelry but also the risk of not knowing when the party's over! Your ruler, Mercury, in happy Sagittarius until the 11th, sets a very merry mood. The chance arises to join an important circle of friends. Don't pass it up. The new moon on the 15th illuminates a new path where prestige is the destination. Overindulgence on the 29th or 31st could thwart some recent efforts. *(Continued on page 144)*

In 1901, as one of the boys lit up a cigarette, Montana Myrt asked him for a drag.

He was glad to oblige her.

You've come a long way, baby.

Fashions: Samuel Roberts

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HOROSCOPE

(Continued from page 142)

Cancer
JUNE 22–JULY 22

From day one of December, savor the security of recent advancements—you've earned it! Avoid a mishap on the 7th by being cautious with a co-worker. On the 15th, a work situation you've envisioned for many years may finally materialize; take it in stride. Assess your situation. Take time to cultivate inner peace as well as professional security.

Leo
JULY 23–AUGUST 22

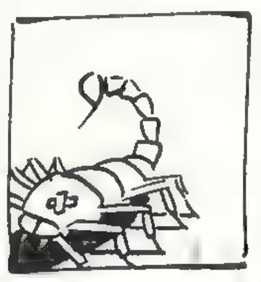
The start of the new month sizzles with excitement! You're on the brink of a new era. From the 1st to the 10th, five planets are in romantic fire signs—kindling all sorts of new endeavors, new associates, new loves! Take it all in now. On the 10th, some of this fervor cools off, and from the 13th to the 26th, routine responsibilities return to your life. On the 26th, expect someone special to make your holidays merry.

Virgo
AUGUST 23–SEPTEMBER 22

December's your month to show off your analytic powers. From the 1st, an unfamiliar situation may cause stress. Don't despair! Accept it as a challenge, a lesson to be learned. You conquer all by getting to the truth of the matter—a Virgo specialty! A social event on the 13th plunges you into a whirl until the 20th. Hold on! The full moon on the 30th provides a well-earned holiday—plus a preview of good things to come.

Libra
SEPTEMBER 23–OCTOBER 23

Get set for a stimulating December. Adjustment and challenge replace the recent—and prosperous—period of consolidation. From the 10th to the 15th, balance options, adjust gears. On the 17th, move into the fast lane. As always, for Librans, you make maximum progress with the help of co-workers. An opportunity in a new location arises with the full moon on the 30th. Look before you leap!



Scorpio
OCTOBER 24–NOVEMBER 22

Lucky Jupiter graces your sign for the first twenty-five days. Enjoy the stunning rewards now—the euphoria won't last. As Saturn takes over, so does a more sober atmosphere. After the 15th, the climate is ripe for rekindling an old romance—though it may be a choice of two! Between the 26th and 31st, a beautiful offer is made—one you just can't refuse.

VOGUE, December, 1982

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YOUR LETTERS

(Continued from page 18)

cheap pornographic magazine, but never in Vogue. To allow such an article onto the pages of Vogue, I feel lowers the high editorial standards I have come to expect from such a quality publication.

Dixie Lee Hill
Fort Collins CO

"Age" of television

I would like to make a comment about one of the articles in September Vogue's "People Are Talking About" section, called "Dreaming Up the Perfect New Season . . ." by Gloria Emerson. I agree that television under the regime of the big three networks is a little depressing, but I don't agree that only "older" people appreciate quality programming or PBS.

I am a young woman who would love to see a perfect TV season, but I don't hold the view (as some others do) that I am part of some elite group that turns on the tube only to watch some socially or mentally enriching program.

I guess I'm just one of the few viewers over the age of twenty who did grow up with *Star Trek* and *I Love Lucy* reruns, but can still appreciate the charms of *Masterpiece Theater, M*A*S*H* and, of course, *Hill Street Blues.*

Deborah Bailey
Jersey City NJ

Heartwarming houses

Who at Vogue is responsible for getting me into the most fabulous homes in America?

I address this letter, long overdue, to that nameless person—thank you for the simple pleasure you have brought this reader. The pleasure I felt as I turned the pages of June Vogue and (saw) Mrs. Vincent Astor's home. This month—the pleasure returns with Mrs. Lasker's summer house (July, 1982).

Though I know you are a fashion magazine, I *rush,* nonetheless, to the shop to buy Vogue for the fabulous homes you are able to feature. Pleasure—after pleasure—to my eyes and for my heart.

Paul Schnall
Hancock Interiors, Inc.
Ellsworth ME

Friendly response

Thank you for Barbara Lang Stern's insight on the nature of friendship (September, 1982). In an increasingly mobile society, the relationship between friends often becomes more influential and involves more interaction than that of our families. When parents or brothers and sisters live thousands of miles away and are not an integral part of our daily existence, friends assume an even greater role. After all, the friendship was chosen and not automatically conveyed upon us as our family ties have been.

But, because the friendship is not cemented to long-standing familial foundations, the vitality and longevity of this chosen relationship is often challenged. We expect our friends to share and bear with us as we live our lives. What happens though when these friendships alter and ultimately fade?

Are we not aware enough to recognize when friendship begins dissipating? Do we not realize when too many days seem to elapse between calls or coffee klatsches? Surely that must be why communication becomes forced, lacking in the spontaneity and comforting ease that are the hallmarks of caring friendships.

Perhaps then there is a very great difference between friendship and love. With love, one grows with the subtle alterations that color responses and personality. Changes more often become bonds that unite. Friendship seems to be more limited in the acceptance of change.

Though, as Ms. Lang Stern says, we must accept the idea that people grow in different directions, and develop different needs, that acceptance is rather easier said than done. Those who can speak of true lifelong friends are blessed indeed.

Gail S. Brooks
Calabasas CA

Platinum paper—something old/new?

Rosalind Krauss's review of Irving Penn's new still-life images done on platinum paper (September, 1982) gives the impression that this material exists somehow outside of ordinary photo practice, that it is unique in its properties, and that platinum paper has a kind of independent life of its own (perhaps related to its costliness). In fact, this paper was once in very common use by "artistic" photographers, many of them much less talented than Mr. Penn. It seems probable that his "exotic" techniques are merely a reaction to the limited choice of materials left to us by marketing decisions of the photo manufacturers. . . .

The high price of platinum salts together with a tendency to spoil on the shelf eliminated its commercial production some fifty years ago. Nevertheless, when Mr. Penn was beginning his distinguished career, there were many conventional papers and associated chemistries available to a skilled photographer which filled the gap left by the disappearance of ready-made platinum paper. Additionally, many of these papers were sensitive enough to permit enlargement to any size. Their manufacturers, in turn, vanished from the photographic scene, leaving Kodak the triumpher unwilling to offer photographers anything but the most standard materials. Unless he has adopted the mystique of precious materials, Mr. Penn has been merely forced to manufacture himself what he can no longer buy at the store. . . .

It may not be altogether coincidental that Kodak still regularly supplies banquet-camera size film while the other possible choices have passed into oblivion, leaving behind a wealth of useless and beautiul cameras.

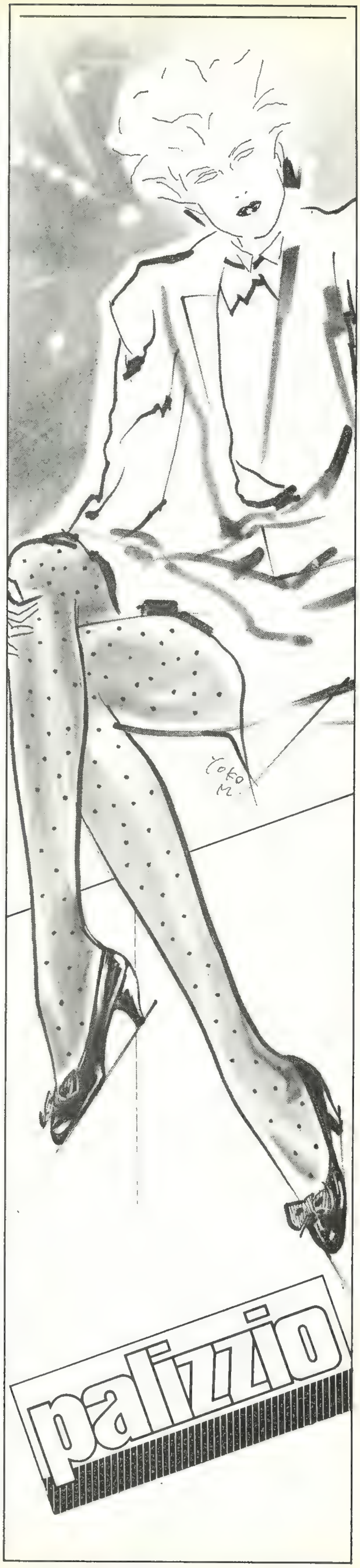
Aron Goldberg
Instructor of Photography
Continuing Education Program
The Otis Art Institute of Parsons
School of Design,
Los Angeles CA

Person-sized world

A male colleague recently sent me a copy of Amy Gross's "Thinking Like a Woman" (May, 1982), and I am indebted to him.

It seems that where women are involved in decision-making—on an equal footing with men—the solutions are often "humanized." It is precisely what Dr. Gilligan refers to as female thinking—an individualized, person-sized world view that puts a premium on outcomes and relationships and feelings. It seems a kind of thinking that is ideally suited to surviving—no, *adjusting* to—a world where change and alienation are the only "givens." It returns thinking and problem-solving to a human scale—perhaps we will survive as a species if we apply such a moral, civilized philosophy to our dealings with the environment—and each other.

Darleen M. Vernon
Crofton, MD



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Money

Love, marriage, & the IRS... tax-free investables... credit—how to get it...

By Lisa Gubernick

WHERE TO PUT YOUR MONEY RIGHT NOW—TAX-FREE

All-Savers certificates, the government's one-time-only offer allowing investors to collect $1000 in interest without paying taxes ($2000 if you file jointly), will be available only until December 31. While All-Savers' yields have dropped, they can still be a good investment. A couple earning $35,000, for instance, would have to earn over 13 percent interest on a taxable investment to equal the tax-free yield of an All-Savers certificate with 7½ percent interest. As your income and tax bracket rise, All-Savers become an even better deal, so if you haven't bought one yet—or if you have, but haven't used up your tax-free interest allowance—they're worth a look before the offer runs out.

If you do invest, make sure the earnings on your certificate will be under the tax-free maximum; All-Savers yield far less than most taxable investments. "If you have used up your exemption, it's time to think about where to put that money next," says Citibank's Allen Croessmann. He points out that taxes can be deferred on $2000–$4000 each year by opening an Individual Retirement Account. Or, if you will need access to that sum before you're fifty-nine-and-a-half (the minimum age for withdrawals from an IRA without a penalty), opt instead for taxable but high-yielding certificates of deposit.

Deciding how long to tie up your money depends on whether you guess that interest rates will rise or fall: buy short-term CDs if you believe rates will go higher, long-term ones if you think they will drop. To be safe, you can park your investment in a money-market fund, where rates follow overall trends.

But don't forget to instruct your bank where you want your money transferred before your All-Savers matures. Otherwise, your money automatically switches into a savings account that pays a paltry—and taxable—5¼ to 5½ percent.

HOW TO MAKE LOVE TO YOUR MONEY

The ultimate how-to book for the era whose paramount question is not how to relate, but how much it costs: "How to Make Love to Your Money" (Delacorte). Authors Margaret Tobin and Mark Segall advise on such pressing issues as learning to go with the cash flow, getting a feel for your assets, the way of the Dow, and dressing for excess, filling the slender volume with an abundance of wit and, so rare for anything even tangentially associated with finance, charm. Marc Rosenthal's necessarily whimsical illustrations accompany the directives.
One can only hope that this highly successful collaboration continues for the sequel it clearly cries out for: "Fat Wallets in Thirty Days."

From *How to Make Love to Your Money* by Mark Segall and Margaret Tobin, illustrations by Marc Rosenthal. Copyright © 1982 by Mark Segall, Margaret Tobin, and Marc Rosenthal. Used by permission of Delacorte Press

THE "MARRIAGE TAX"—WHAT YOU CAN DO ABOUT IT

Several years ago, television interviews with couples who married and divorced regularly brought the issue of the so-called marriage tax to the public eye. Despite the action Congress took last year to lessen the penalty, two-earner married couples still pay more. Just how much more depends on your income and deductions; but, according to estimates from Merrill Lynch Pierce Fenner & Smith, a married couple can pay up to $3200 more in taxes each year than they would if they were single.

Is there any way to eliminate that? Filing jointly rather than separately can save you as much as $300, but there's not much more that can be done without further changes in the law. Congresswoman Millicent Fenwick stresses that letters and comments spurred her to introduce legislation to eliminate these inequities altogether. Says Fenwick, "At least we've reduced the penalty, but the basic inequity remains. Only Congress can change that, so I urge you to write to your representatives and explain the effect of that unfair 'tax.'" ***("Money" continued on page 151)***

"Oh, I just wanted to kiss you good night."

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(Continued from page 148)

CREDIT: NEW WAYS TO START—OR START FRESH

There's a Catch-22 that prevents many women from getting credit: if you don't have a credit record you can't get a card, they say, but how can you establish a record if no one will issue you a card? Your local savings and loan institution could provide a solution. Several hundred banks nationwide offer credit cards with "collateralized" savings accounts. They usually require $1000 to be left on deposit, earning the highest interest available, then issue credit lines for half of that. You must maintain the account to keep the card, but if bills are paid promptly, "you'll stand in much better stead for credit elsewhere," says Lamar Brantley of the U.S. League of Savings Associations. Contact your local S&L to see if collateralized credit is available in your area.

If it's not, or if you've been denied credit due to a tarnished record, Timesaver may still issue you a Visa or MasterCard—87 percent of all applicants are approved, reports Timesaver's Mary Ellen Woodard. They require a one-time $25 processing fee plus an annual $25 per card. Your credit line equals your deposit in a savings account with their bank: a $300 minimum per card is required for the first year. After that, you can have your money back and keep your charge card if your bills have been paid on time. Timesaver can be reached at (800) 368-2800.

A word of warning: There are phony services that take your money and never issue a card, so check any agency with your local Better Business Bureau.

WHAT TO DO WHEN YOUR BROKER'S DONE YOU WRONG

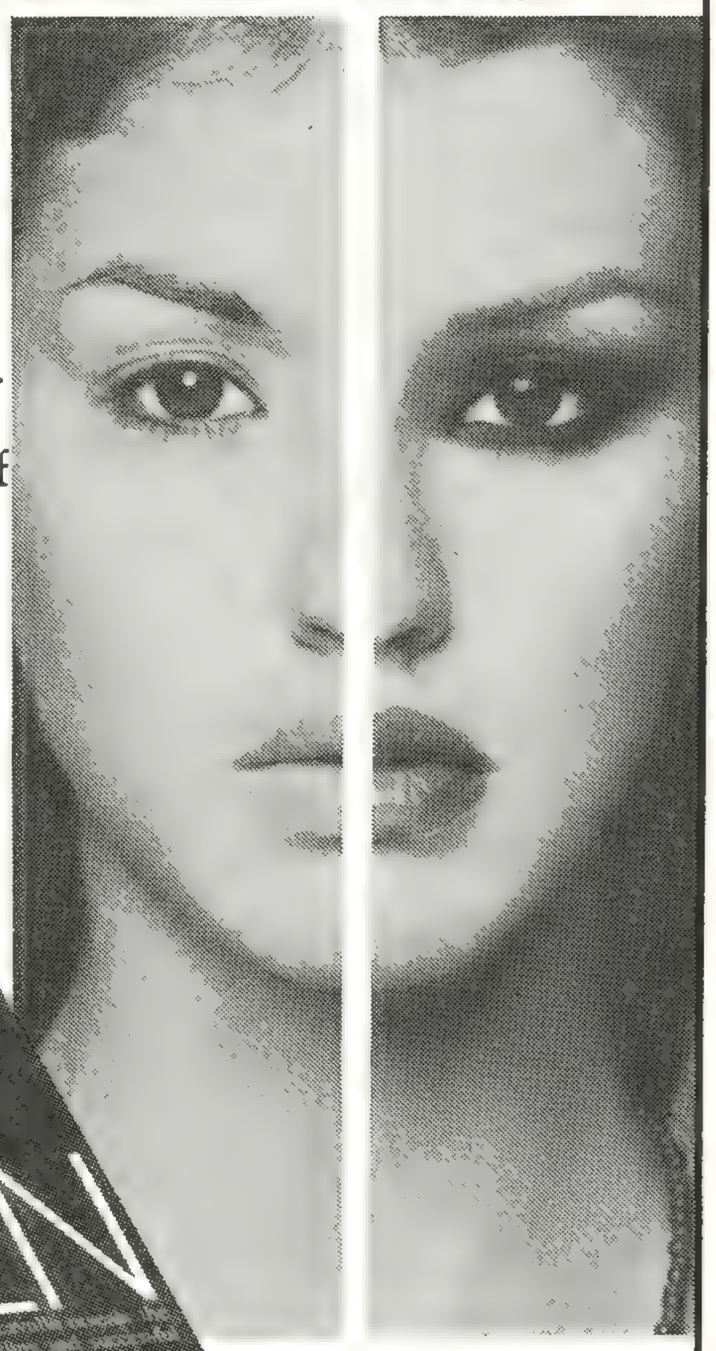
You told your stockbroker to buy one hundred shares of IBM, but he insists you said to sell them instead: what should you do? First, talk to your broker's manager, says William S. Belcher of the New York Stock Exchange. If you are still dissatisfied, he says, proceed to the firm's compliance officer, the executive responsible for handling customer disputes.

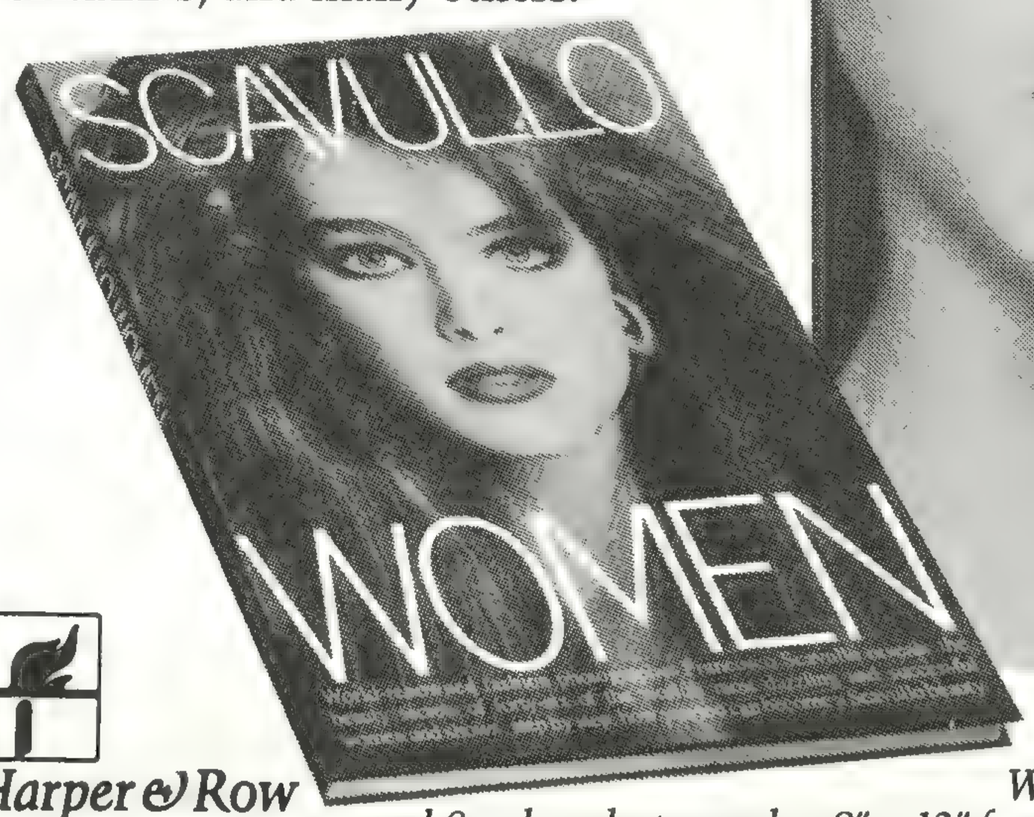
If that doesn't resolve the issue, you can still avoid costly legal fees if your broker's firm is a member of the NYSE, as most are. The group to contact is the NYSE's Member Firm Regulatory Services Department, which handled seventeen hundred complaints last year ranging from late-arriving dividends to customers who believe their brokers gave them bad advice. The Department's arbitration panel can save both your time and your money. Hearings do not require that you bring a lawyer, there are no court costs (though you may be charged a small fee), and decisions take about half the time they would take in civil court.

The odds are in your favor—more than half the arbitration cases were decided for the customer last year.

Before and after Scavullo

World renowned beauty expert and glamour photographer Francesco Scavullo teaches women to bring out their own true beauty. He reveals the hidden glories of housewives and businesswomen, makes models and movie stars positively breathtaking. Now his new book shows you step-by-step the secrets of the Scavullo makeover and shares the beauty tips of MARIA BURTON, ORIANA FALLACI, LENA HORNE, NORMA KAMALI, BROOKE SHIELDS, and many others.





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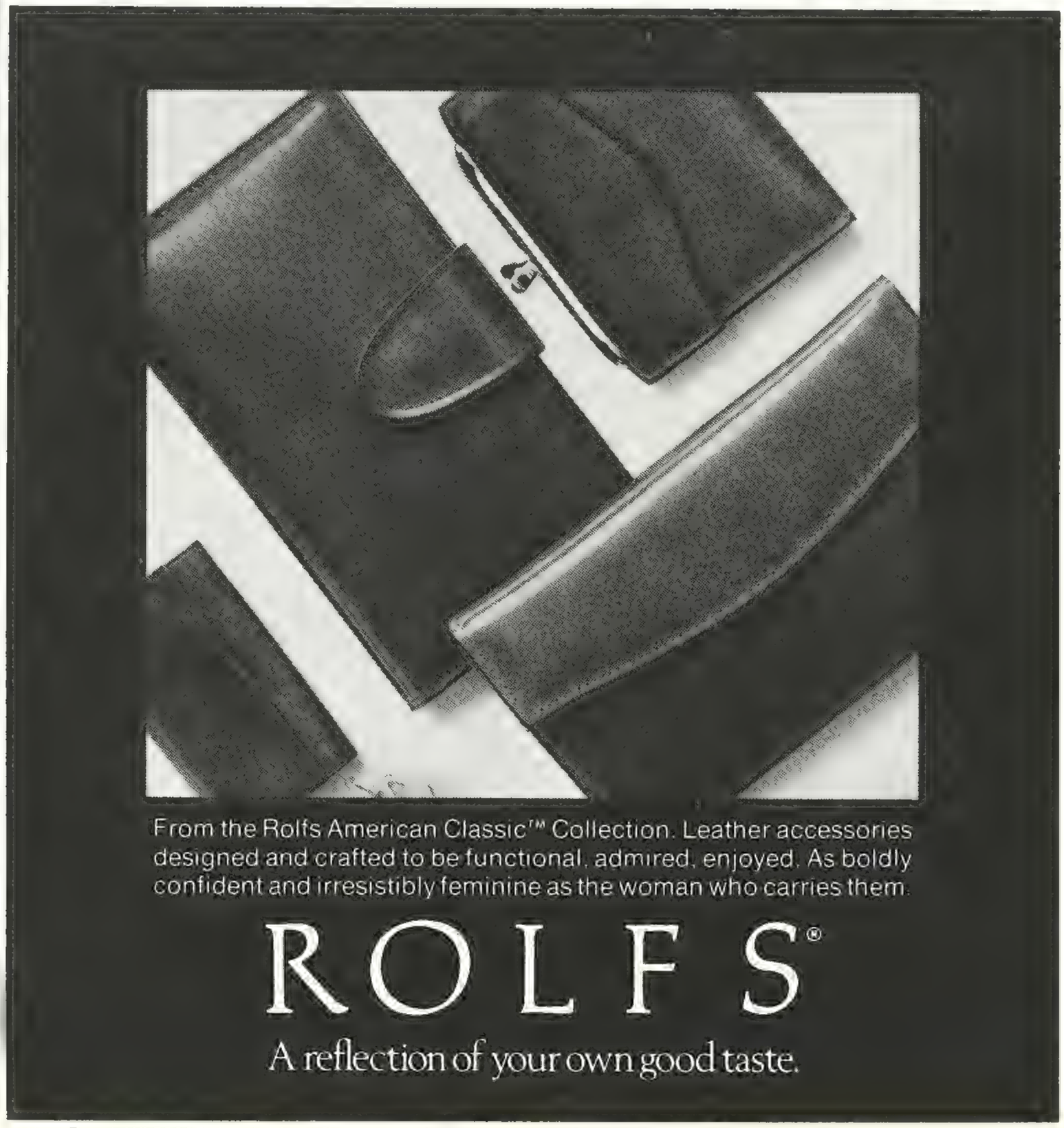

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Tomorrow's money weather—the art of forecasting

What the experts are really telling you about the future—and about themselves

BY SUSAN LEE

The sequence of events is familiar but baffling. It starts with a blip in the economic figures—something goes up that should have gone down or vice versa—and on Sunday TV, a respected economist will moan on *Face the Nation* that bad times are ahead. Then, a little while later on *Meet the Press*, another equally respected economist will exult that good times are coming.

What's going on here? Can this be dismissed with an exasperated wave of the hand or is there something to it?

Well, just as any ritual makes excellent sense to initiates, the rites of economic forecasting and policy formulation make sense to those in the know. And being in the know requires no more than a scorecard to tell the players: it's the scorecard, however, that takes some telling.

Economic forecasts don't—although they sometimes seem to—come out of thin air. Rather, they come out of things called models. The models are made up of certain variables such as how much people earn, how much they spend and save, how much the government takes in taxes, and so forth. All the variables, when looked at together, result in a description of the most important part of the model—Gross National Product.

GNP, the dollar value of all the goods and services in the economy, is the number economists try to forecast. Thus, when the sooths say good times are on the way, they are really saying that GNP growth will be big and strong. The foretelling of bad times means they're betting on anemic or negative GNP growth.

Models can be very sophisticated constructions with hundreds of mathematical equations needing computers to "run." Or they can be rudely simple "gut feelings." But no matter how fancy or plain, models have one thing in common: they work—or don't work—on specific assumptions about how the economy works. That is, while one model will assume that tax policy is the most important ingredient for GNP growth, another will assume the growth ingredient is government spending, while still another might assume that sun spots are the critical variable. The assumptions are about as various as there are economists to make models.

So now we come to the scorecard. Mercifully, the current scorecard is not as various as the economists and can be divided into three basic assumptions on how the economy works: the neo-Keynesian, the monetarist, and the supply-side. Once you know which category any particular economist belongs in, you pretty much know how he or she will respond to economic events or policies. Assumptions, in other words, are a polite form of dogma.

Neo-Keynesians used to be not only the mainstream but the whole stream. The time was when economists who aspired to respectability, big consulting contracts, or Nobel Prizes called themselves Keynesians. That time is long past, but there are still plenty of them around and most of the big computer models of the economy are based on Keynesian assumptions.

Keynesian economics is often characterized as demand-side because it assumes that the demand for goods and services fuels economic growth. Key players here are Nobelists Paul Samuelson and James Tobin. And although Washington used to be teeming with them, there are no high-profile Keynesians in the Reagan administration.

The monetarists, who were pooh-poohed for decades by the Keynesians as too simplistic and naïve, finally came into their own in the 1970s. In fact, there has even been a détente of sorts between the monetarists and the Keynesians.

Monetarists are utterly riveted on monetary goings-on. They assume that a healthy GNP depends on having a correct amount of money in the economy; hence, the Federal Reserve Bank—this country's central bank—is their love-to-hate institution. Perhaps the most famous monetarist is Milton Friedman, another possessor of a Nobel. Beryl Sprinkel, an Under Secretary of the Treasury, is the ranking monetarist in the present administration.

The third category, the supply-side, burst on the scene only a few years ago. They pooh-pooh both other schools and are roundly pooh-poohed in return.

Supply-siders focus—as you would expect—on the supply of goods and services in the economy. They assume that a robust GNP comes from low taxes on saving, investment, and work which, in turn, encourage production. Michael Evans is the best-known supply-side forecaster; and it's said that the President himself is the most dedicated supply-sider in Washington.

Given the differences in these assumptions on just how the economy works, it's no wonder that economic events are met with such different reactions.

Take an increase in unemployment, for instance. Keynesians will respond vigorously by demanding that the government *do* something to increase demand, like start spending, and by forecasting dire consequences if the government fails to act. Monetarists, however, will react with faint boredom and with lectures about holding down the quantity of money. And supply-siders will call for lower taxes.

On the other *(Continued on page 156)*

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ART OF FORECASTING

(Continued from page 154)

hand, an odd jump in the weekly money supply figures will excite the monetarists to hysteria and to accusations that the Federal Reserve is upsetting economic equilibrium. Likewise, a slowdown in the savings rate will alarm supply-siders, who'll be fearful that a buy-now surge will diminish funds available for productive investment.

A complicating and often crucial consideration is that economic forecasts can be heavily seasoned with politics. Consider Alan Greenspan, who served as Jerry Ford's chief economist back in the 'seventies. Greenspan is a political conservative, so he's likely to take a dim view of any increase in government spending—social spending, that is. On defense spending, he can sound like a Big Government believer all the way. Of course the opposite is

> ***Economists—you can tell where they're coming from by their buzz words***

true for a liberal like Walter Heller, Lyndon Johnson's economist, who might see disaster in any decline in government spending for social programs.

What should one make of all this? Three rules are handy in making sense out of economic forecasting.

First: Know your buzz words. Keynesians will jaw on about *fiscal stimulus,* which usually means getting the government to act. Monetarists will talk endlessly about *loose money,* which usually means that the Federal Reserve is pumping out too many dollars. Supply-siders refer passionately to the *Laffer curve,* which usually means the government is taxing away initiative.

Second: Know your economists. A political conservative is not likely to look at spending on social programs with favor; nor is a liberal disposed to call a tight money policy anything short of ruinous. Too, conservatives won't get terribly exercised over unemployment figures (which will cause Keynesians to go berserk) but will wax enthusiastic about increases in capital spending.

Third: Know your economics. You don't have to conjure up your own forecasting model, but do remember that forecasting is a fool's game. Despite its pretensions, it is really not a science but an art: the creative—and political—combination of variables into a model. As Alfred Malabre, Jr., author of *Investing for Profit in the Eighties* (Doubleday), cautions: "Be wary of the establishment, stick to basics, be your own best economist."

Just as there are no right or wrong answers in matters of art, so too there is no right or wrong way to do economic forecasting—it's mostly judgment calls. After all, one person's incomparable masterpiece on *Face the Nation* is another's incomprehensible mess on *Meet the Press.* ▽

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ENTERTAINING

Celebrate!

Holiday revels—two special kinds …tree dazzler…sweets to give or to get…whisk with a twist

By Sandi Britton

Feasts and festivities: give a fabulous tea party, part enchantment, part downright gluttony. For inspiration, two views, *above,* of the kind of winter-brightening Sunday afternoon tea parties in New York City that *Leo Lerman and Gray Foy* so magically put together. Foy assembled this very personal "pre-hibernation feast" for bears—using many pieces from their own collection of ursine-themed objects, tea treasures—for Tiffany & Co.'s recent exhibition of table settings by Friends of the Humane Society of New York. The bear cake stand (carved wooden Victoriana) holds a honeycomb cake complete with sugar bees, by Bonté Pâtisserie; the hat and coat rack from Berne, Switzerland, sports old Parisian hats, a Victorian shawl. Bear chairs and loveseat were loaned for this tableau by the Newel Art Gallery, Inc. More Lerman/Foy Victoriana: the bear painting, the twig menu holder displaying the tempting list of additional "Grizzly Delights": scones, Black Forest cake, seed cake, tiny tea sandwiches (watercress, salmon paste)—and other irresistibles. The most lavish cozy-ing a teapot ever had: from this red-flannel cozy, encrusted with whirls of seed pearls and crystal beads, found years ago on Portobello Road, London, "for a song."

More holiday party ploys: the kind of good-luck New Year's Day luncheon that *Ann Cox Chambers,* former U.S. Ambassador to Belgium, gives in her holiday house in Provence. Mrs. Chambers, who lives in Atlanta, Georgia, serves the traditional Georgian New Year's dish: black-eyed peas, with a dime slipped into the pot to bring the recipient a whole lucky year. The rest: roast suckling pig, rice, stewed tomatoes, and Champagne sorbet (the one French touch), all served on a beautiful buffet table. Mrs. Cox makes her own holly and pine wreaths (they're not a French tradition).

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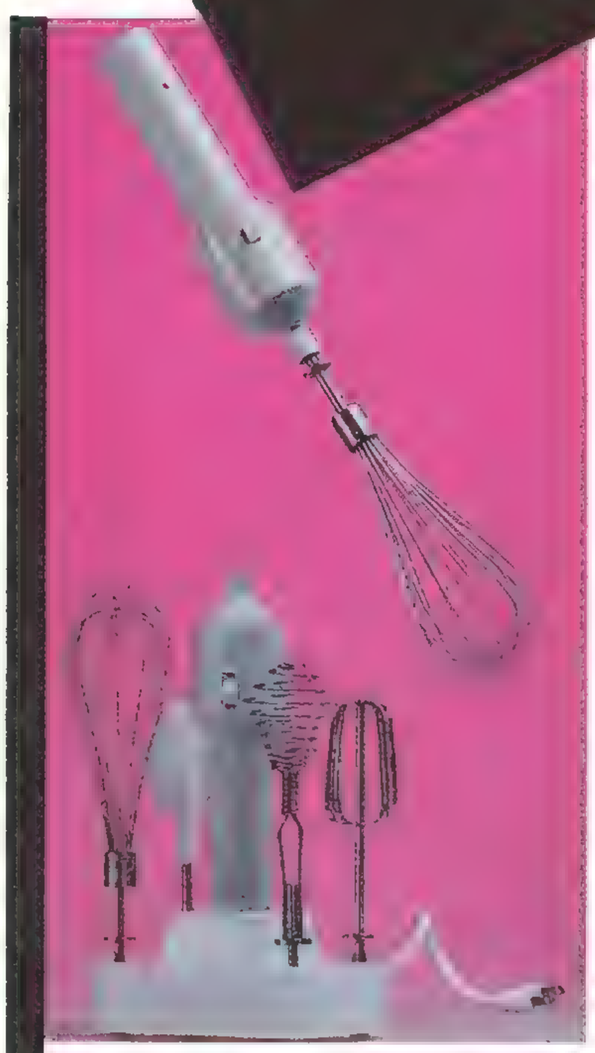
SWEET TREATS

… For chocolate lovers: a humongous, deliciously homemade one-pound chocolate truffle—dark crunchy shell molded around the creamiest mousse-like filling. Sent anywhere in the U.S.A. by its creator, Chicago dessert star Ina Pinkney (she also makes a divine chocolate mousse cake, fruit breads), $20 plus mailing for one-pound truffle (half-pound at half the price). Write or call Ina Pinkney, 2650 Lake View, Chicago, IL 60614; (312) 525-7575. … For your Christmas table: the sweetest small candy house, one you put together from a kit that includes the makings for two houses. From its designer, Carole Eppley, 164 East 71 St., NYC 10021, or at stores around the country.



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Cookbook collaborators Alain Senderens and his wife, Eventhia, in the kitchen of his three-star Paris restaurant, l'Archestrate.

Food

By Alain Senderens

Three-star dessert recipes for your holiday parties

EDITOR'S NOTE: *The wonderful thing about holiday parties is the freedom they give us to enjoy (and serve) all the wickedly delicious foods that, for the rest of the year, we approach with caution. This holiday season, for a really knockout dessert table, you couldn't do better than starting with these fabulous, (and not hard to make) dessert recipes from Alain Senderens, owner and chef of l'Archestrate, one of the most dazzling restaurants in Paris. Here, excerpts from the American edition of his out-this-month cookbook, "The Three-Star Recipes of Alain Senderens of l'Archestrate, Paris" (William Morrow & Company). The recipes were edited and tested by Senderens' wife, Eventhia, with the needs of home cooks in mind.*

PEARS WITH GINGER CREAM AND CHOCOLATE MOUSSE (Poires pochées, crème au gingembre)

four servings

For the pears
4 small or 2 large pears (about 1 pound)
Zest of 1 lime, finely grated
1¼ cups granulated sugar

For the ginger cream
3 egg yolks
3 tablespoons granulated sugar
1 cup milk
½ teaspoon powdered ginger

For the mousse
3½ ounces semisweet chocolate
2 teaspoons softened butter
4 teaspoons Scotch whiskey
3 egg whites
2 drops lime juice
2 teaspoons granulated sugar

If using small pears, leave them whole; core them with an apple corer, then peel them. Large pears should be peeled, cut into quarters, and their seeds cut out with a knife.

Place grated lime zest in saucepan with 2 cups water and sugar. Bring to boil, lower heat, and simmer for 20 minutes. Add pears and simmer 20 minutes more. Remove from heat, let pears cool completely in liquid.

Beat egg yolks with sugar till smooth and pale in color. Heat milk and ginger in saucepan, then whisk vigorously into egg yolks. Pour back into saucepan and cook over low heat for 5 to 6 minutes, stirring constantly with a wooden spatula. Foam on surface should disappear, and custard should thicken enough to coat spatula lightly. Do not allow custard to boil. Take off heat. Allow to cool, whisking occasionally.

Melt chocolate in double boiler. Then stir in butter and Scotch, remove from heat, let cool till no longer warm to the touch.

In a mixing bowl, beat egg whites and lime juice till foamy, add sugar, and beat till very stiff. Carefully fold egg whites into chocolate, then pour into serving dish and chill for 1 to 2 hours at least before serving.

To serve: drain pears and place them in serving dish. Place ginger cream in another bowl, then bring three dishes (pears, cream, and mousse) to table. Everyone should serve himself, taking a little of each.

Note: Everything must be made at least 3 to 4 hours in advance in order to have time to cool. Those who prefer may prepare everything up to 24 hours in advance.

STUFFED PEACHES (Pêches farcies)

four servings

For the pastry cream
½ cup milk
¼ vanilla bean, cut in half lengthwise
2 egg yolks
2 tablespoons granulated sugar
1½ tablespoons all-purpose flour
½ teaspoon butter

(Continued on page 166)

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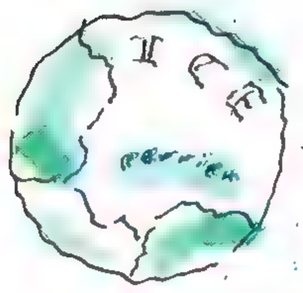
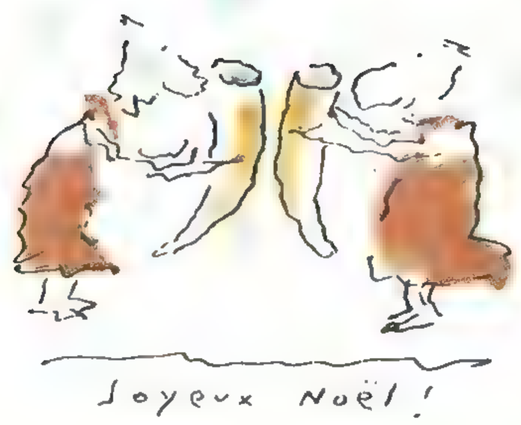
From "The Three-Star Recipes of ALAIN SENDERENS" by Alain Senderens with Eventhia Senderens. Translated and adapted by Philip and Mary Hyman, to be published by William Morrow & Company, Inc. Copyright © 1982 by William Morrow & Company, Inc. Reprinted by permission of the Publisher.

A HOLIDAY TRADITION SINCE THE ICE AGE.



Back in the Ice Age, there were lots of holidays because everyone was self-employed, and there was always something to celebrate: your son's first sabre-tooth, the melting of the Ice, the end of a solar eclipse, a cave-warming.



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WINTER TART
(Tarte d'hiver)
six to eight servings

10½ ounces sweet short pastry with almonds, for an 8-inch tart (see recipe *below*)
⅔ cup granulated sugar
5 tablespoons softened butter, broken into small pieces
½ vanilla bean, cut in half lengthwise
¾ teaspoon cinnamon
½ cup chopped almonds
4 apples, peeled, cored, and diced
Crème fraîche or whipped cream, for garnish

Sweet short pastry with almonds
1 scant cup all-purpose flour
⅓ cup ground blanched almonds
5 tablespoons butter, softened and broken into pieces
½ beaten egg
⅓ cup granulated sugar, or ½ cup confectioners' sugar
¼ teaspoon vanilla extract

In food processor: Place flour, almonds, and butter in machine; using chopping blade, run for 3 minutes.

In bowl, beat egg, sugar, vanilla till mixture is very pale. Add this to contents of processor and run machine for 2 minutes more.

Remove dough from processor, pack it into a ball, place in bowl, cover with folded dish towel, and refrigerate for at least 2 hours.

To make dough by hand: Beat egg with sugar and vanilla in a bowl till mixture becomes very pale. Place flour and almonds in a bowl or on the table, mix together, and make a well in center. Place bits of butter on flour and almond mixture, and place egg mixture in well. Rapidly mix everything together with a pinching motion.

When all ingredients have been more or less mixed together, *fraiser* dough with heel of your hand: push bits of dough against table and away from you. When all dough has been crushed in this way, scrape it off table with a rigid plastic scraper, pack all pieces loosely together,

L'ARCHESTRATE RECIPES

(Continued from page 162)

For the peaches
¼ cup slivered almonds
4 whole canned peaches in syrup
2 tablespoons raspberry liqueur *(eau de vie de framboise)*

Place milk and vanilla bean in saucepan and bring to boil, remove from heat, cover, and leave to infuse for 9 minutes.

Beat egg yolks and sugar till pale and creamy, then whisk in flour. Bring vanilla infusion back to a boil and add it to egg yolks and sugar, whisking constantly. Boil for 30 seconds, whisk again, pour pastry cream into clean mixing bowl and remove vanilla bean. Rub surface of cream with butter to keep a skin from forming and leave to cool. When cool, whisk cream and cover bowl.

Spread almonds out on baking sheet, place in preheated 400° oven for about 10 minutes, stirring about every 3 minutes, to brown them evenly. When golden brown, place in a bowl and allow to cool. Do not turn off oven.

Drain peaches. Place their syrup in roasting pan and reserve. Seed each peach by holding it in one hand and sticking a trussing needle or knitting needle into bottom (pointed end) of peach directly under seed. Push gently; seed will come out top of peach without damaging it.

Stir almonds into pastry cream. Fill pastry bag with cream and fill each peach with it.

Bring reserved syrup from peaches to a boil, then place peaches in the roasting pan. Bake for 12 minutes basting once or twice.

To serve: Lift peaches out of syrup and place them on serving platter or dessert plates. Place 2 tablespoons of syrup in a small saucepan: discard remaining syrup. Bring syrup in saucepan to a rapid boil, add raspberry liqueur, and light with a match. Pour flaming over peaches and serve immediately.

Suggestions: Pear brandy or kirsch may be used instead of raspberry liqueur. Coarsely chopped walnuts or hazelnuts may be used instead of slivered almonds.

and *fraiser* once more, bit by bit.

Pack finished dough into a smooth ball, refrigerate as above.

The dough becomes very hard in the refrigerator, so it is best to leave it at room temperature for about 15 minutes before using it.

Roll out dough into circle about ⅛ inch thick. Line pie pan and cut off any excess dough with a knife. Lightly press down on dough with your fingers to eliminate air pockets.

Place sugar and butter in mixing bowl and beat with wooden spoon till creamy. Split open vanilla bean and scrape its contents into bowl using a knife. Beat in cinnamon and chopped almonds to make a paste of uniform appearance.

Fill pie pan almost completely with diced apple, then cover surface with pieces of almond paste. With your fingers, push the bits of paste together to form solid layer on top of apples, then bake for 40 minutes in preheated 400° oven (surface of tart should be golden brown when done). Cool for 10 minutes before serving warm with a sauceboat of *crème fraîche.*

Suggestion: Chopped walnuts may be used instead of almonds.

CARAMEL MOUSSE
(Mousse au caramel)

four servings

⅔ cup granulated sugar
1 teaspoon lemon juice
2 eggs, separated
Scant ½ teaspoon unflavored gelatin
1⅓ cups heavy cream, whipped until stiff
Few drops lemon juice (for egg whites)

In a small saucepan, place sugar, lemon juice, and 1½ tablespoons water. Bring to a boil and cook over low heat for 10 to 15 minutes, or till syrup is pale golden color. Swirl pan to obtain even coloring and watch very carefully that it doesn't darken too much.

Place egg yolks in a mixing bowl and beat them lightly.

Moisten gelatin with 1½ teaspoons cold water.

When caramel is ready, remove pan from heat and wait a few seconds for it to stop bubbling. Then, beating egg yolks vigorously with whisk or electric mixer, pour hot caramel onto them in very thin, steady stream; a thick, creamy mixture should form. As soon as all caramel has been added, add gelatin. Continue beating for another 5 minutes, or till mixture has cooled completely.

Using a wooden spatula, fold whipped cream into caramel mixture. When perfectly mixed, add a few drops of lemon juice to egg whites, beat till very stiff, and fold them into mixture. Final mixture should be perfectly smooth.

Pour mousse into large serving dish or 4 individual dishes; refrigerate for several hours before serving.

Suggestion: ⅓ cup chopped almonds, walnuts, or hazelnuts may be beaten into the caramel after gelatin has been added.

HONEY AND HAZELNUT CAKE
(Gâteau au miel et aux noisettes)

six to eight servings

4 eggs, separated
½ cup honey
⅓ cup granulated sugar
4 tablespoons softened butter, broken into pieces
1 scant cup all-purpose flour, measured then sifted
1¼ cup ground hazelnuts
2 drops lemon juice
2 tablespoons granulated sugar (for egg whites)

Beat egg yolks, honey, and sugar in large bowl till pale and creamy. Beat in butter, stir in flour and ground hazelnuts for stiff batter.

Beat egg whites and lemon juice in large bowl till stiff, then add 2 tablespoons of sugar and continue beating till very stiff. Fold a quarter of egg whites into batter, then fold in remaining egg whites.

Lightly butter cake pan (8″ diameter), pour in batter, and bake 40 minutes in 400° preheated oven, or until cake is firm to touch and knife blade plunged into center comes out clean and dry.

Turn cake out on a cake plate when it comes from oven, allow to cool for about 15 minutes, then serve.

Suggestion: Walnuts or pecans may be used instead of hazelnuts. ▽

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Living: Ideas and Trends

Room re-design: new balancing act...a real "steel"—sculpted furniture...problem-solving lamp

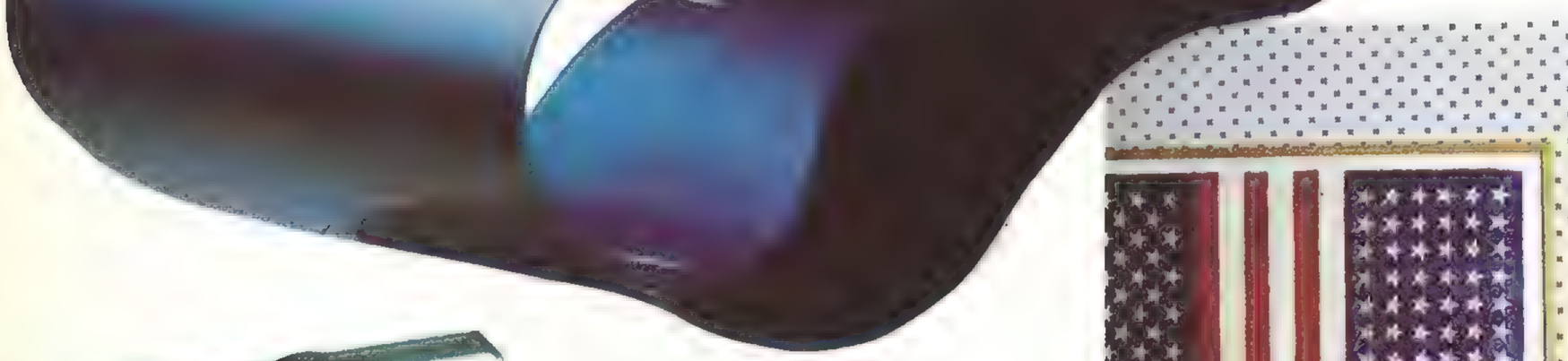
By Barbara Plumb

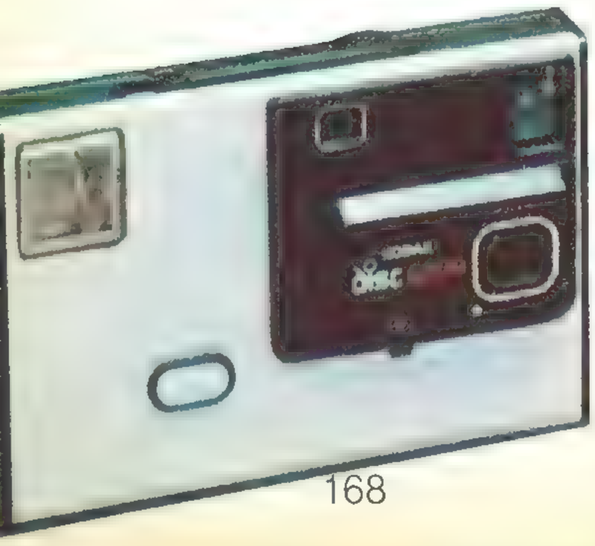
OTTO BAITZ

The elements: strong materials—Italian marble, polished brass, varnished oak; spare colors—blackest black, cool beige; bold shapes—sharp-edged walls, furnishings, arches, mantel. The challenge: make them all work in one wide-open room *(above)*. The secret: balance. Architects, interior designers who are part of The Croxton Collaborative, in New York City, raised the fireplace to coffee-table height, putting the Italian verde marble of the coffee table and the fireplace base on the same level. Brass strips on each of the curved verde marble pilasters complement the firescreen's brass handle. Four beige lacquered panels match the furniture and the fabric covering stereo speakers. In the foyer *(right)*, a rosette patterned after a Rome street paving by Michelangelo is etched on a mirrored wall, restated in the floor by beige travertine, verde marble, with an inset brass star to match brass supports for a cantilevered glass shelf.

Smart solution: *How to prevent ongoing dispute: you want light; your partner doesn't. Answer? This table lamp (below), designed by Achille Castiglioni, has a round movable mirror on top so you can thumbwheel-adjust the beam of light for distance and angle. A sliding dimmer on the base controls intensity. $410 through designers, Atelier International, New York City.*

SLEEK *"I've tried to take matter and turn it into spirit," says sculptor Forrest Myers of his steel chaise ($8500) called "250 Miles an Hour." He uses the same shimmering finish as the one on a Ferrari motor car—metal-flake paint with a plastic resin. His first collection for Art et Industrie, NYC, includes chairs, tables. "I've taken the engineering and fabrication techniques I developed as a sculptor and applied them to furniture."*





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PERMED/DRYED NATURAL

Wines

Christmas bubblies: Champagnes and other sparklers—plus very givable reds, whites

By Martin Gersh

The ever-present aura of glamour and high popularity surrounding Champagne never fails to impress me. I have been asked more often to recommend a "good" Champagne by those who wish to consume it themselves or to present one as a gift than to make recommendations among all other wines put together. At this primary gift-giving time of the year, it therefore seems entirely appropriate that I should respond to any similar wishes that you may have by providing detailed descriptions of some currently available, delightful, and praiseworthy Champagnes and other *méthode champenoise* wines from France and California.

We who are charmed by them can only begin to imagine the complex and expensive care involved in the production of such wines. Most significantly, what distinguishes a *méthode champenoise* wine from all other sparkling wines is that its second fermentation, responsible for the wine's effervescence, *occurs within the bottle itself* (from which the resultant impurities must be skillfully removed), rather than within massive sealed tanks, as in the cheaper and far less complicated method known as "bulk process."

Included for the first time in this column are two *méthode champenoise* wines from France's Loire Valley, made from Chenin Blanc grapes—whereas all the French Champagnes and the California examples cited here derive from Chardonnay and Pinot Noir, the two grapes traditionally used in the production of Champagne.

AYALA CHÂTEAU D'AY EXTRA QUALITY BRUT Austere but with genuine fruit presence, this is a nice, small-bodied French Champagne—at a reasonable price. *Vintage rating: None. Best drinking: for the next year. $14-$15. (Note: Refrigerate all Champagnes and other méthode champenoise wines for 4-5 hours before serving.)*

CHANDON BLANC DE NOIRS BRUT Designated a Cuvée Speciale by its producer Domaine Chandon in California, this playful yet very gracious *méthode champenoise* Napa Valley sparkling wine is peach-colored, with subtle fruitiness, good body and delightful ebullience. *Vintage rating: None. Best drinking: for the next 1-2 years. $13-$14.*

VOUVRAY BRUT (HUET) An unostentatious and quietly dignified Chenin Blanc *méthode champenoise* wine from Vouvray in the Loire Valley of France. Of moderate body and middle tonality, it demonstrates nice fruitiness and good consolidation of all its taste components. *Vintage rating: None. Best drinking: for the next 1-2 years. $9-$10.*

KORBEL NATURAL Compact and beautifully balanced, high in tonality, small-bodied—a most agreeable and elegant California Champagne. *Vintage rating: None. Best drinking: for the next 1-2 years. $10.50-$11.50.*

BOUVET BRUT (BOUVET LADUBAY) An admirable bottle! This most enjoyable *méthode champenoise* wine made from Chenin Blanc grapes at Saumur in France's Loire Valley has a richly fruity flavor hinting of limes—along with good size and a slight but lovely sweet finish. *Vintage rating: None. Best drinking: for the next 1-2 years. $10-$11.*

DOM RUINART BLANC DE BLANCS BRUT 1973 Small-scaled, tightly knit, with high tonality and marked finesse—Dom Ruinart's Cuvée du 250e Anniversaire is an exemplary French Champagne. *Vintage rating: Excellent. Best drinking: for the next 1-2 years. $23-26.*

CHARBAUT CERTIFICATE BLANC DE BLANCS BRUT CUVÉE DE RÉSERVE 1973 Vivacious, with notable fruitiness, high tonality, and moderate size—a romantic Blanc de Blancs Champagne from France. *Vintage rating: Excellent. Best drinking: for the next 1-2 years. $40-$45.*

KORBEL BLANC DE NOIRS Produced entirely from Pinot Noir grapes, divertingly pink in color, with ample body and a flavor that features a faintly tart, strawberry-like aspect—a very charming and exceptionally fine California Champagne. *Vintage rating: None. Best drinking: for the next 1-2 years. $11.50-$12.50.*

DOM RUINART BLANC DE BLANCS BRUT 1975 Exhibiting marvelously pronounced and pungently fragrant Chardonnay fruitiness, moderate-to-large size and high tonality, this is an absolutely superb French Champagne of classic refinement. *Vintage rating: Excellent. Best drinking: for the next 2-3 years. $28-$30.*

RECOMMENDATIONS

ITALY

GAVI 1981, PRINCIPESSA GAVIA (VILLA BANFI) This Gavi is a triumph of modern winemaking technology! Using the Cortese grape, certainly not one of the finest, and giving the wine, whose alcohol content reaches only a fairly modest 11 percent, just six months of aging in stainless steel vats (with no aging in wood whatsoever), Villa Banfi's skilled oenologist Ezio Rivella has brought forth a complex, delicious, exuberant, and highly superior Piedmontese white table wine of substantial body, containing just-perceptible effervescence and a lingering flavor that is slightly tart and barely sweet at the same time. *Vintage rating: Fair. Best drinking: for the next 3-4 years. Aeration: Refrigerate for 2¼ hours, then aerate 15-20 minutes. $10-$11. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

RECIOTO DELLA VALPOLICELLA AMARONE CLASSICO SUPERIORE 1969 (SANTA SOFIA) A fabulous red wine—tremendously lively, with pinpoint concentration and immense size. Interestingly—as is always the case with the greatest Amarones—one finds here uncannily similar taste characteristics to those of a fine Vintage Port. *Vintage rating: Excellent. Best drinking: for the next 6-8 years. Aeration: 1½-1¾ hours. $18-$20.*

SPAIN

GRAN CORONAS RESERVA BLACK LABEL 1975 (TORRES) Though created primarily from Cabernet Sauvignon grapes, this ravishing, youthful red table wine of high tonality from the Penedés region of Catalonia is surprisingly Burgundian in character—aromatic, full-bodied, quite refined. *Vintage rating: Good. Best drinking: for the next 5-8 years. Aeration: 1½-2 hours. $12-$13.*

GRAN CORONAS RESERVA BLACK LABEL 1960 (TORRES) Probably not yet at its peak, but fast approaching it—the wonderful 1960 version of Gran Coronas Black Label is somber, big, deep-toned, with notable cohesion and a charming flavor element reminiscent of red currants. *Vintage rating: Fair. Best drinking: for the next 3-5 years. Aeration: 1-1¼ hours. $18-$20.*

U.S.A.

SIMI CABERNET SAUVIGNON 1977 From Alexander Valley, California, as pretty and classy a Cabernet Sauvignon as you could ask for—delicate and attractively smoky, a red wine with good body and splendid fruitiness. *Vintage rating: Good. Best drinking: for the next 3-5 years. Aeration: 1¼-1½ hours. $8.50-$9.50.*

HACIENDA WINE CELLARS PINOT NOIR 1979 A marvelous bottle of red wine from Sonoma Valley, California—huge, solidly structured, spicy, opulently fruity, with an exceptionally long-lasting second taste. *Vintage rating: Very Good. Best drinking: for the next 4-5 years. Aeration: 1-1¼ hours. $11-$12.*

SIMI CHARDONNAY 1979 An outstanding California Chardonnay produced from grapes grown in Mendocino County, this is an extremely well-bred white wine of small-to-moderate body and high tonality, with nice concentration and vigor—revealing a pleasing touch of citrus in its flavor. *Vintage rating: Very Good. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $8.50-$9.50.*

DOMAINE LAURIER CABERNET SAUVIGNON 1979 An extraordinary Cabernet Sauvignon from Sonoma County, California—genial, warm-blooded, flowery, rich in fruit, with substantial size and middle tonality. Absolutely first rate! *Vintage rating: Good. Best drinking: for the next 5-7 years. Aeration: 2¼-2½ hours, $12.50-$13.50.*

DOMAINE LAURIER CHARDONNAY 1980 A lithe young giant, the kind of white wine that causes me to smile with profound satisfaction when I drink it, this enchanting, classic Sonoma County Chardonnay exhibits a harmonious fusion of all its constituents—including a lovely peach-and-lemon taste with just a suggestion of sweetness. *Vintage rating: Very Great. Best drinking: for the next 2 years. Aeration: Refrigerate for 2¾ hours, then aerate 30-40 minutes. $12-$13.*

DOMAINE LAURIER PINOT NOIR 1979 Distinguished by penetrating, plum-like flavor, with high tonality and small-to-moderate body, this is an urbane, beautiful, traditional Pinot Noir from Sonoma County, California, in the style of Musigny, perhaps the most delicate of all the great French red Burgundies. *Vintage rating: Very Good. Best drinking: for the next 5-7 years. Aeration: 2-2¼ hours, $10.50-$11.50.* ▽

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YOUR WELL-BEING

Worries: what they say about you

And how to brood constructively

BY BARBARA LANG STERN

Worry: the pit-of-the-stomach feeling—more focused than anxiety, less definite than fear—that some bad thing *might* happen. Associated with helplessness and ineffectiveness, worry is what women supposedly do too much of. Disdained as counterproductive, worry is said to be "the interest paid on borrowed trouble." And yet, would you be entirely comfortable with the notion that your best friend or your doctor or your President didn't worry?

The positive implications of worrying are that one has imagination and a sense of responsibility; that one can anticipate and avert some problems; above all, that one cares. "I handle other people's money, and I worry all the time about making mistakes," says a woman stockbroker, "but if I'm going to stay in this field and perform well, I know I've got to find that fine line between useful worrying with reasonable double-checking and excessive worrying that cuts down on my productivity and can practically paralyze me."

Classic advice for worriers: separate problems you can do something about from those over which you have no control. The antidote to worrying about an issue you *can* influence is action: do whatever you can to get the result you want; do things to minimize the negative impact if the outcome should be *un*favorable. This contingency planning also is useful in situations you *can't* influence (whether the sun will shine or a particular person will call). Once you clearly recognize that you have no further control, and you've done your best to soften the worst eventuality, you may find yourself "finished" with the worrying. Distractions help: work, exercise, or projects and people that will engage your energy and attention; or try relaxation techniques.

But what might it mean when someone finds this good advice difficult, even impossible to follow? "Individuals differ widely in how much they worry and what they worry about," says Carol C. Nadelson, M.D., professor and vice chairman, department of psychiatry at Tufts University School of Medicine-New England Medical Center, and vice president of the American Psychiatric Association. "Some people worry more than others because that's how they've been raised. Essentially, the worrying may be a manifestation of insecurity or low self-esteem, which can make a person feel that life is dangerous or hostile, that she's always doing the wrong thing, that nothing will work out, that she has to do things perfectly, and that she'll be criticized and not forgiven for making mistakes.

"People with this kind of psychological makeup are apt to worry about almost everything, because what they actually want is approval or security; until these underlying needs are attended to, worrying can't abate."

Dr. Nadelson notes that worrying about doing the "right" thing also might mean you're expecting some authority to give you the final answer, when possibly nobody has *the* answer, and yours is as good as anybody's.

One attitude chronic worriers wonder at is, "Of course I worry; that's my job!" The person who says this usually combines self-confidence with a belief in her right to make an occasional mistake (a right difficult for women to feel, if they're trying to prove themselves in a traditionally male occupation).

"Obviously, mistakes *per se* are more serious in some fields than in others, which is why medical students go through such rigorous training," comments Dr. Nadelson. "But still, if I have a resident who is seeing a suicidal patient, one of the hardest things for her or him to face is that you can't be in control of somebody else's life all the time; you can't predict everything. If you've done the best you can, that's all you can do; and if you're wrong, you've got to recognize that you're human and accept yourself. A person who can't tolerate making any mistakes is saying she's omniscient and omnipotent."

Some people worry excessively over what appear to be small matters. "A preoccupation with details you can check up on and feel you have control over, such as food and appearance, can be a way of not confronting something more serious, or of controlling anxiety about some major issue, such as your health or family. Usually, but not always, it's preferable to find ways of dealing consciously with the larger concern," says Dr. Nadelson, who is coeditor with Malkah T. Notman, M.D., of a series of books, *The Woman Patient* (Plenum).

Worries sometimes are symbolic. We've probably all opened a sealed envelope to make sure we signed the check just put in. Many tasks are done so automatically that occasionally we're not sure we did them at all. But, if rechecking behavior becomes habitual—e.g., always going back into the house to make sure the stove is off—the implications can be serious and professional help should be sought.

"A certain amount of worry is natural, and acknowledging valid worries is very important," says Dr. Nadelson. "It often helps to be specific. I've talked to people who were worried about getting promoted, and they didn't even know the criteria for advancement.

"Some people handle worry best if they get all the information they can, so they at least feel in charge to some degree: they know what to ask; what to expect. Others prefer to put their trust in someone else, let that person do the worrying and give the instructions. These are vital interactions which have to be established to the satisfaction of both people involved, whether they are patient and doctor or customer and car mechanic. And if the person you entrusted no longer seems trustworthy, you have to heed your instincts and get another opinion, or your worry will escalate.

"The most helpful way of handling worry may be to talk to a friend or relative. All too often, things get magnified because you haven't shared them. You think your worries are peculiar. Just knowing someone else *cares* can help, because often what we're really worried about is not only a problem, failure, or disease but being rejected or abandoned because of it.." ▽

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TAXES

Doctor's orders: food deduction

The IRS may split the tab if your physician prescribes the menu

BY JULIAN BLOCK

A drink before dinner may help relieve the day's tensions, but that does not entitle you to deduct its cost as a medical expense. A drink can earn an unquestioned deduction, however, if your doctor prescribes it to ease, for example, a heart problem.

The way the tax collectors see it, you may write off what you spend on specially prepared meals only if they are a necessary supplement, rather than a healthful replacement, for your normal meals. The Internal Revenue Service balks at allowing the additional cost of adhering to a sugar-free or salt-free diet, for instance, and holds to this tough stance even if your doctor should recommend your switch to relieve an ailment.

The IRS's hard-nosed approach was recently contested in the Tax Court, which relieved some of the pain for people on a doctor-ordered diet. The Tax Court allowed Theron and Janet Randolph, an allergy-ridden couple with a prescribed diet, to deduct the difference between what they paid for special food and what they would have paid for regular food.

Theron, an allergy-specializing physician, and Janet, his patient before they wed, became ill if they ate ordinary food. Extremely sensitive to minute amounts of various chemical additives used to grow or preserve food, Janet was plagued with symptoms—nausea, bronchitis, headaches—and had lapsed into unconsciousness several hundred times in twenty years. Theron experienced similar, though less severe, reactions to chemically treated food.

Consequently, the Randolphs limited their meals to chemical-free, "organic," foods, purchased at health-food stores. For the year in issue, the couple's food bill ran about $3000 higher than what the tab would have been for conventional supermarket groceries. The Randolphs reasoned they were entitled to write off the difference as a medically required outlay.

The IRS disagreed, but the Tax Court sided with the taxpayers. Their $3000 estimate was reasonable, said the court. It noted that the couple had provided a "wealth of evidence" to back up the claim. Among other things, the Randolphs showed Department of Labor statistics for the cost of food in their area.

Nevertheless, the Tax Court remains as unsympathetic as the IRS about deductions for specially-prepared food consumed just because you think it will keep you fit.

For more information on medical deductions, contact your local IRS office and request a free copy of *Medical and Dental Expenses* (publication #502). ▽

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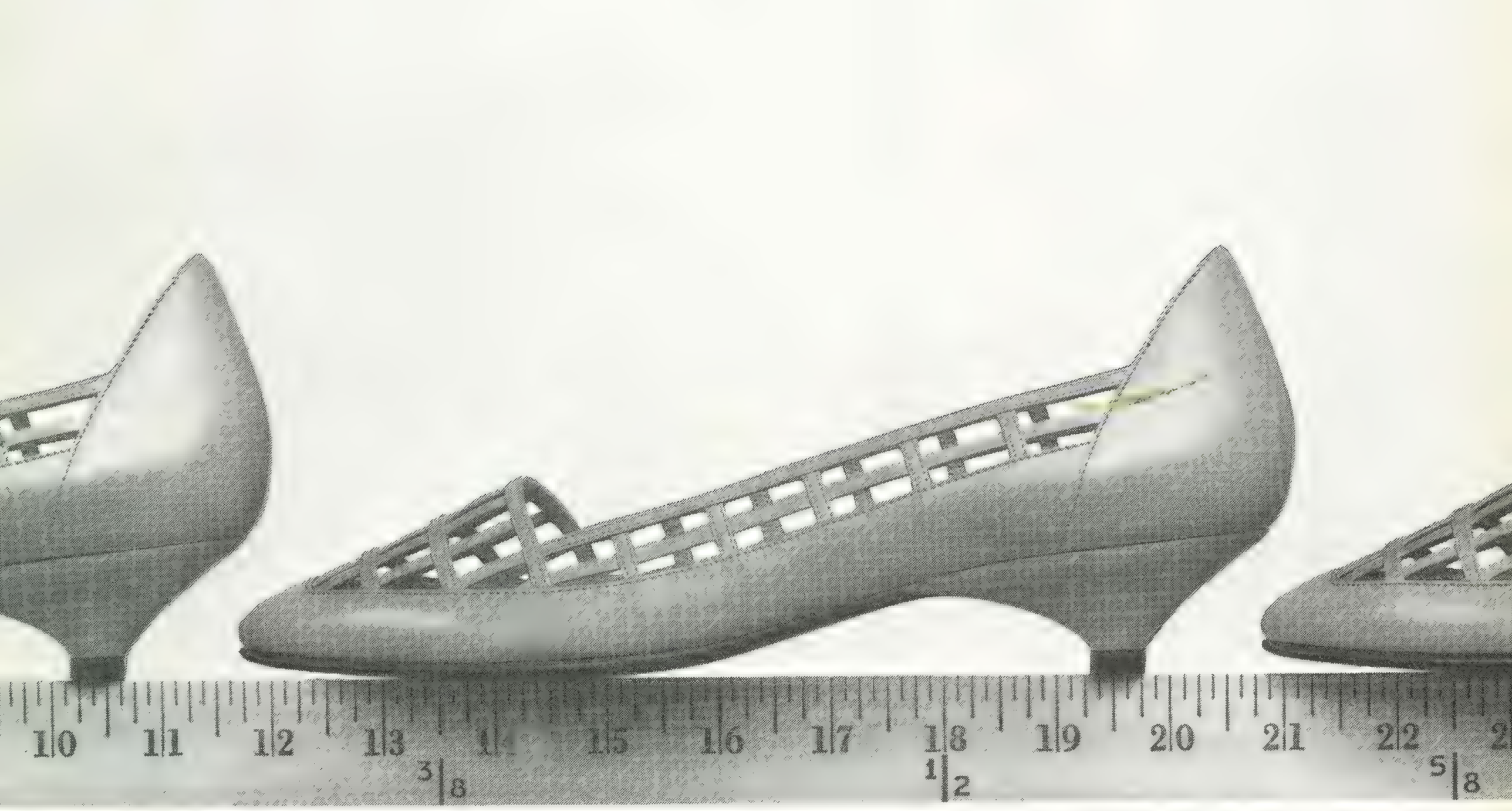

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What's cookin'? Good readin'!

The best of the best new cookbooks—savored, reviewed by top food pundit

BY BARBARA KAFKA

As a reformed food addict—kindly, a plump gourmet—I do some of my favorite eating in books. This is a bonanza year for cookbooks, and if I ate everything I read about with pleasure I would be fat as a cherub. By browsing through glorious new recipes, I create meals of the mind. With a cool glass of tea-rose Champagne, I nibble a few of Barbara Tropp's "Fire Dried Walnuts," an unusual combination of salt and sweet, crisp glaze, and yielding nuts; or I alternate with the "Sweet and Tangy Cucumber Pickles" that she assures me will have taken just a few minutes of pre-bedtime cooking.

While deciding what dinner will be, I thoughtfully munch Judith and Evan Jones's yeasty, crusty "Applesauce and Hazelnut Bread," rich with the perfume of warm cider. Unhampered by the contents of refrigerator or larder, I decide on the lightly herbed soup as my next course so I can go on to "Chiffonade of Lobster Chez Denis" from Craig Claiborne. This is the ideal fantasy dish because it sounds extraordinarily elegant with its rich foie gras, lobster, Cognac, and homemade mayonnaise. It also sounds expensive and labor intensive. And then, I could have . . .

In meals of the mind, I am never overweight and never full. Time and budgets do not exist; and the cultures of the world—past, present, and sometimes future—float in my mind. I can have conversations with delightful people while drinking the rarest of wines. Here are a few of this year's best conversations.

Barbara Tropp's *The Modern Art of Chinese Cooking* (William Morrow) is a magical book. Not only did I feel deliciously fed after reading it, I also felt that I was a consummate Chinese cook and cultural historian, so clear and inviting is Ms. Tropp's prose. Several actual attempts at wok and stove proved that this was no illusion. Her "Garlic-Stewed Sparerib Nuggets" were a big success—much easier to make than the lengthy recipe indicated. A book for beginner or aficionado of Chinese food.

The Chez Panisse Menu Cookbook (Random House) by Alice Waters, is for me more reading experience than cooking guide, which does not mean that it does not influence the way I cook. The influence is primarily philosophical and evocative. Alice's imagination and that of her Berkeley, California, restaurant associates are an inspiration of lightened food, unusual food combinations (her pudding-like "Garlic Soufflé" is a marvel, her "Goat Cheese Soufflé" pungent yet creamy), a sure palate, and sound cooking traditions.

Judith and Evan Jones have written a classic, the lucid, comprehensive *The Book of Bread* (Harper & Row). They tested and experimented endlessly. The book is absolutely fine on basic recipes and develops wings as these two fine cooks begin to experiment with blue cornmeal from New Mexico or with the sophisticated incorporation of fresh vegetables. Beautifully written, it inspires confidence in the kitchen.

A book close to my fantasies is *The Victory Garden Cookbook* (Knopf) by Marian Morash. The author, a splendidly healthy-looking young woman, works in a garden—television's very successful *Victory Garden,* Jim Crockett's up until his death—to provide bounty for her kitchen. The fact that it is a television garden doesn't make it one whit less evocative or real to me. The recipes are good and imaginative, from "Cream of Garlic Soup" to "Sweet Potato Biscuits" and "Mixed Vegetable Stew" made with twelve vegetables. When, someday, Candide and I lead the simple life, this will definitely be the guide of choice.

Perhaps television is in fact not the destroyer but the sponsor of delight, for another very good book this year is a spinoff of a television series: *Everyday Cooking with Jacques Pepin* (Harper & Row). With his habitual easy mastery, Pepin gives us really workable recipes for everyday life. I can almost imagine myself in a Lyonnais farmhouse surrounded by old copper pots and pans as I occasionally step out into the garden for an essential herb sprig to make a savory herbed zucchini.

Pepin's friend and mentor Pierre Franey has written a valuable book, *Pierre Franey's Kitchen* (Times Books), based on his weekly "Kitchen Equipment" column in *The New York Times.* For this book, he has supplemented the original columns with recipes that use the proper tool properly and with photographs showing the tool being used. In addition to being a guide to the kitchen, this becomes a basic teaching book. The instructions range from updated classics like "Hamburger au Poivre" to building your own smokehouse—something I would love to do but never will.

For many pleasurable years, the star of *The New York Times*'s Wednesday "Living Section" and the *Sunday Magazine* Craig Claiborne has written a rarity for the food world—a *succès de scandale* as well as a *succès d'estime.* Somewhat less than half of *A Feast Made for Laughter* (Doubleday) is comprised of Mr. Claiborne's "Hundred Favorite Recipes," ranging from "Chili con Carne with Ground Meat" beautifully flavored with Chinese chili paste with garlic, to an elegant "Striped Bass Tout Paris" made with two sauces—a rich velouté and a complex lobster sauce. Another section lists and describes his favorite cookbooks. The first section is a life memoir as well as a culinary memoir; while I find the life memoir both courageous and interesting, *caveat emptor.* Mr. Claiborne pulls no punches and is both explicitly sensual and sexual.

Mr. Claiborne also has written the introduction to a much more conventional cookbook, *The Foods & Wines of Spain* (Knopf) by Penelope Casas. Once, several years ago, as part of a job I held at the time, I had to organize a dinner of Spanish *tapas,* the collection of foods to nibble with sherry—a sort of pre-meal meal. Much as I love research, it was a painful job inasmuch as there were few Spanish cookbooks and none of them could be called complete. Now there is such a book with good recipes, charm, and an efficient, if minimal, note on Spanish wines. Some of the most delectable *tapas* reciped here: tiny, crispy "Shrimp Pancakes" loaded with shrimp morsels, chewy but light "Chorizo Puffs," and tiny spicy meat-filled "Empanadillas."

Laurie Burrows Grad appears weekly on television's *Hour Magazine,* which keeps her busy. Her book *Make It Easy in Your Kitchen* (J.P. Tarcher) reflects her life and, I suspect, comes very close to the way we all cook—or would like to—with recipes like "Mustard-Grilled Boneless Chicken Breasts" made with plenty of mustard and very few calories, and hoisin-glazed (sweet-sour sauce) "Chinese Ground Beef Loaf." We want to give pleasure to friends, to feed our families without spending too much time or money, and without being bored. Her book is a good guide.

Martha Rose Shulman is one of the few people whose writing about vegetarian cooking I read without feeling that I have just taken a medicinal dose. Her new book *Fast Vegetarian Feasts* (Dial) has gotten this nonvegetarian, me, to try the excellent recipes (the Middle Eastern salad called "Fattoush," with crunchy vegetables, yogurt, and pieces of pita, the baked "Pattypan Squash Stuffed with Savory Almond Filling") and addresses the perceived problem of how long it takes to cook vegetarian food.

American Taste (Arbor House), you bet! James Villas has written a succession of witty, opinionated, conversational essays about major elements of American food in which recipes are studded as thickly as the garlic-anchovy croutons in his Caesar Salad. The best bits, though, are enthusiastic defenses of us Americans and the good things we eat.

Now, I like nothing better than a meal of appetizers, which made it a great pleasure to browse my way through Eileen Yin-Fei Lo's *The Dim Sum Book* (Crown). Also, my tastes in Chinese food were formed when Chinese restaurants in America were not inundated with hot peppers, when Hunan and Szechuan were exotic words. Then all the restaurants were Cantonese and many were good. Miss Lo (really Mrs. Fred Ferretti) is Cantonese; and her recipes evoke the balanced succulence I like in such delectables as "Baked Pork Bun" served with moist roast pork, and sweet, chewy, glutenous "Sesame Seed Dumplings."

Cooking with Lydie Marshall (Knopf), a book organized into courses like those the author gives extremely successfully in New York City, has excellent and inviting recipes. However the prose is not up to the recipes and what seems, I am told, clear to the class in Lydie's presence, here becomes somewhat diffuse. A book worth having if you concentrate on the food. Some favorites: the lighter-than-air tangy "Lemon Soufflé" made without a scrap of flour, the smooth and creamy "Eggplant Gratin with Fresh Tomatoes" that is as superb cold as it is hot.

The final book, *Foodstyle: The Art of Presenting Food Beautifully* (Crown) by Irene Sax and Molly Siple, is not my fantasy. I think good food is beautiful; but when I teach, I am aware that many people do want guidelines on presentation. This is, for them, an excellent book. ▽

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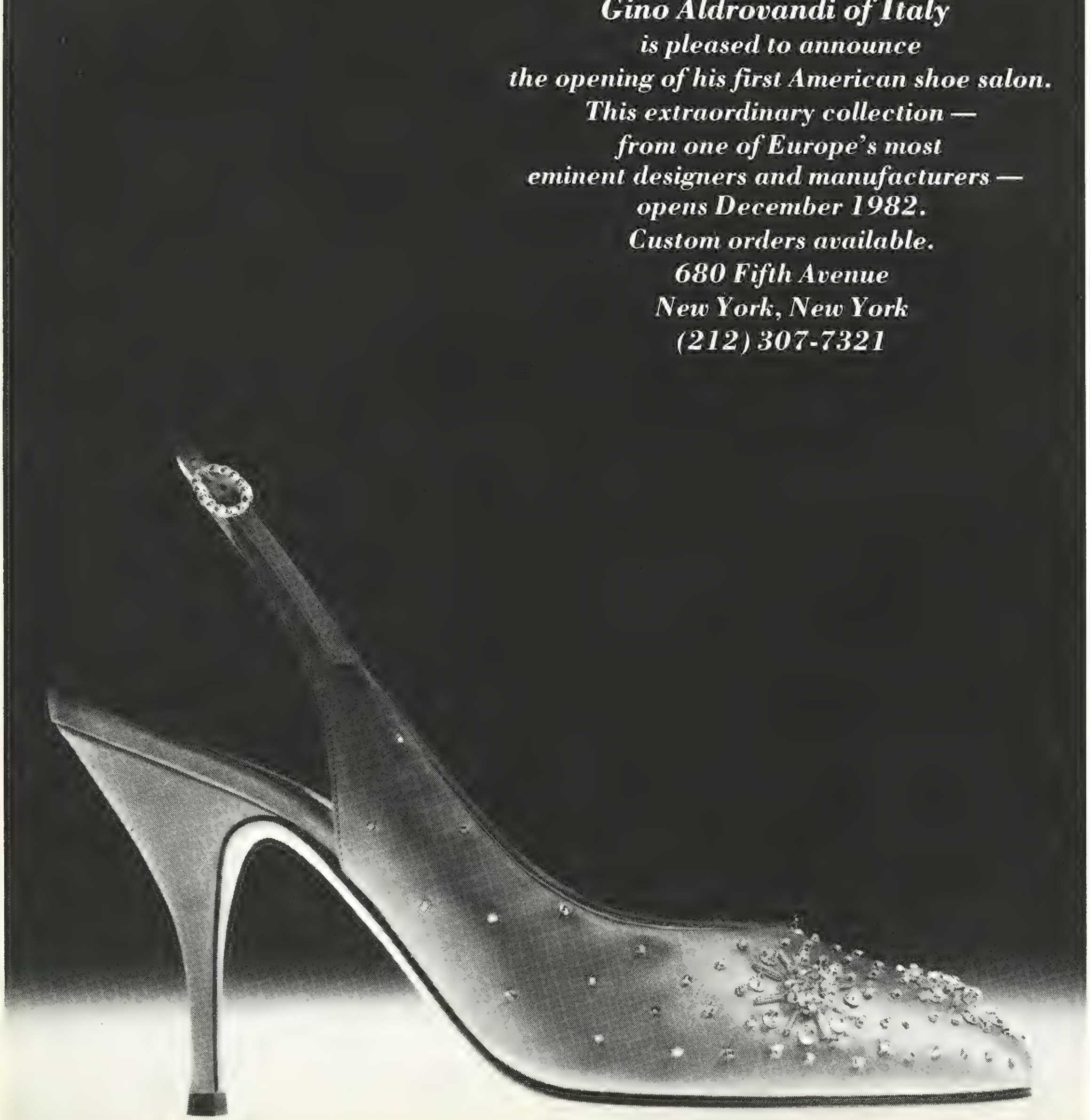

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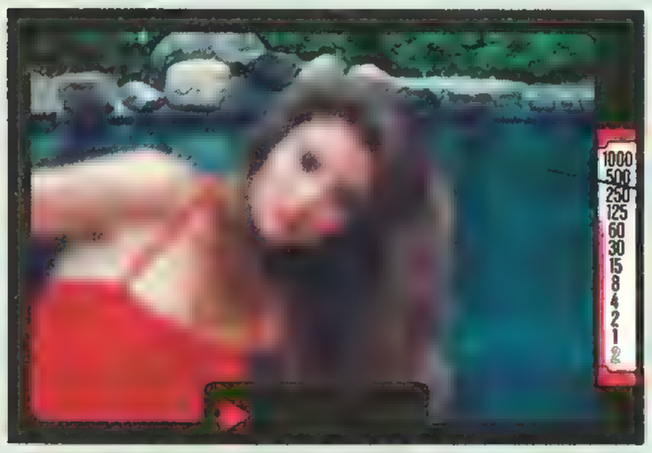

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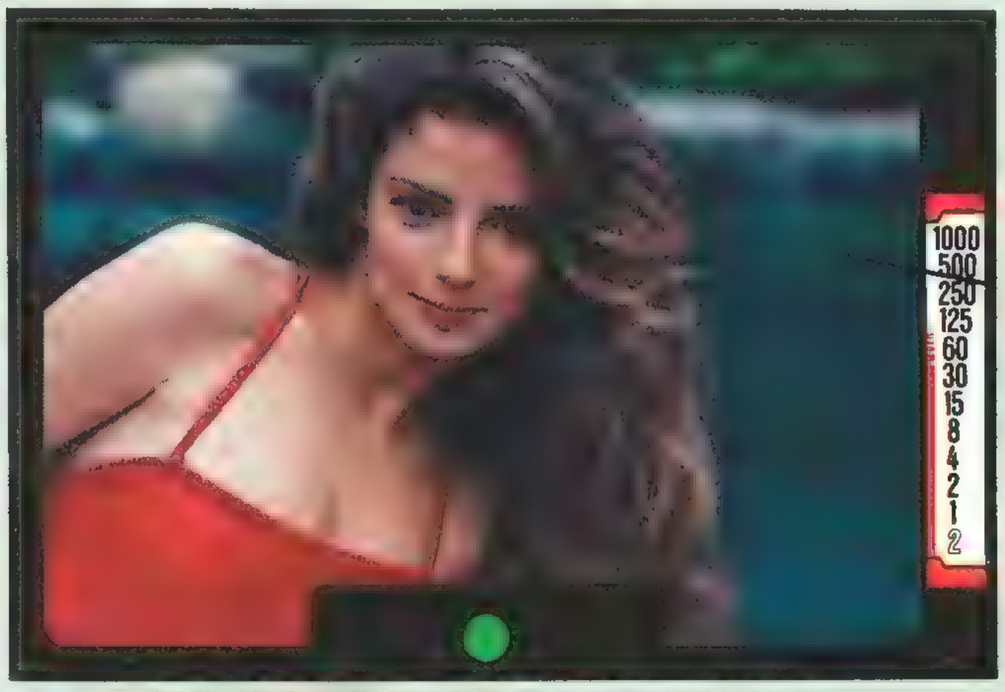

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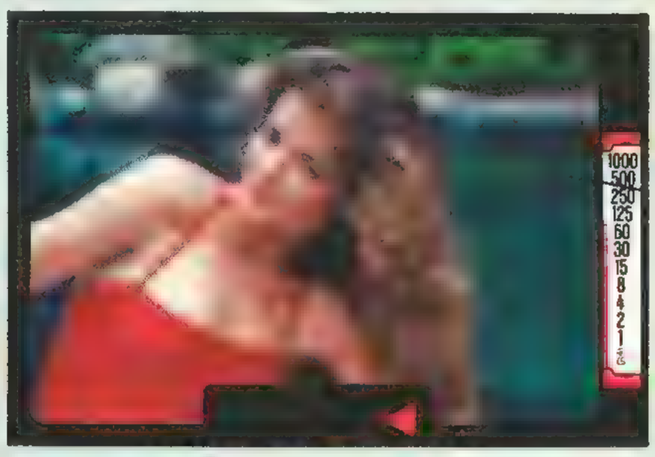

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Travel Now

South Seas news…winter magic in Yosemite…great spa sailings…design your own bargain tour… Brazil's surprise city

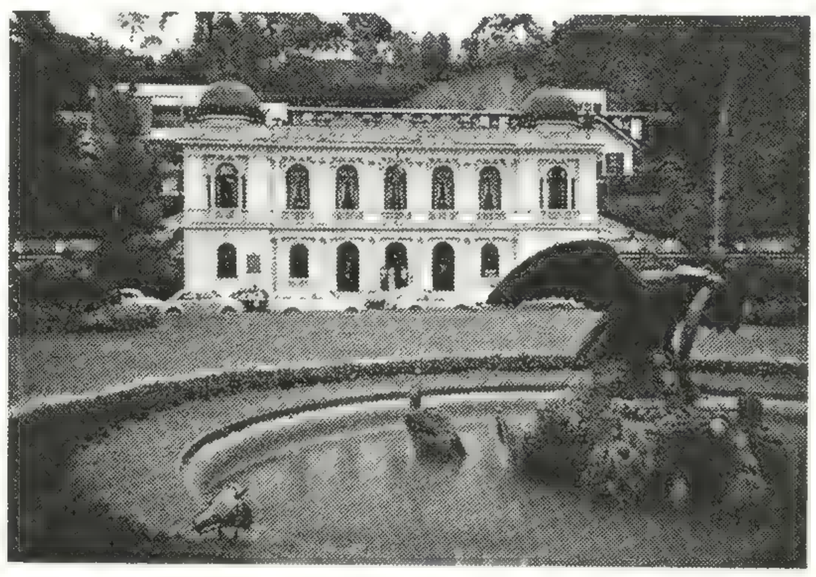
By Richard Alleman

During winter, the magic of Yosemite National Park intensifies as snow and brilliant sunshine sparkle valleys, cliffs, giant trees. For winter-sports enthusiasts, Yosemite offers ice skating, miles of glorious cross-country trails, plus downhill skiing at Badger Pass—the oldest established ski area in California. Great base for winter days at Yosemite: the Ahwahnee hotel (above) where mid-week room rates include free downhill ski lessons and lift passes—or cross-country ski tours and lessons. At the Ahwahnee, blazing fires in huge fireplaces of grand public rooms make after-ski interludes extra pleasant. Price for a winter night/ski day staying at the Ahwahnee, Sunday-Thursday: $115 per couple. See page 209.

CREATE A TOUR!

New from Finnair: winter trips to Northern Europe that travelers package themselves. The idea is to create a "custom" itinerary of one week or ten days by linking together two or three special mini-tours. Each mini-tour is three days long and covers a different destination: Helsinki . . . Rovaniemi (on the Arctic Circle in Lapland). . .Stockholm (via icebreaker cruise ship!) . . . Moscow . . . Leningrad. Prices are low: A week combining Helsinki and Leningrad can cost $783—including air fare from New York, hotels, sight-seeing, many meals. A ten-day fling in Helsinki, Moscow, and Leningrad comes to $1062. Departures available from Los Angeles, Seattle. See 209.

Newest paradise in Polynesia: Rurutu. A few hundred miles south of Tahiti, this little island is now ready for travelers with the opening of Rurutu Village—a charming small hotel run by a Tahitian and his French wife. Guests stay in South Seas bungalows with thatched roofs, native furniture, giant bathtubs. Activities: pool (pictured) and sea swimming, shelling, tennis, deep-sea fishing. Jeeps, bikes, horses are available for island exploring. Rates—about $150 per night for two—include meals. See page 209, or call Tahiti Tourist Board for details: (213) 841-8802.



Old World Brazil

Should you wish an instant change
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on a scenic highway edged by waterfalls
and tropic foliage—is worth the trip
to this former summer capital of Brazil
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Built on canals and streams, Petrópolis
is an architectural mind-boggler:
a bizarre South American enclave
of baroque and beaux-arts buildings,
perfect flower-filled parks,
red footbridges and drooping willows,
European-looking bars and bistros.
The city is a joy to explore on foot.
Not to miss: the former Summer Palace
where the crown jewels of Brazil's
Imperial days are on view (closed Mondays).
To go to Petrópolis, buses leave
Rio's main bus terminal (Rodoviária)
every ten minutes or so, make the trip
in just over an hour. (Pictured *above:*
Petrópolis' twin-domed town hall.)

SPA AT SEA

Sun Line Cruises and The Phoenix Spa of Houston, Texas, have created a new on-board fitness program for the liner *Stella Solaris*. The "Shipshape at Sea" plan—directed by three instructors from The Phoenix—features a structured spa regimen of jogging, stretch, aerobic, and swimming-pool exercises . . . plus classes in nutrition, stress reduction, and beauty. "Shipshape at Sea" will be open to any passenger on this winter's *Stella Solaris* Caribbean/Mexico/Panama Canal cruises—round-tripping out of Galveston, Texas. For details, see travel agent or page 209. (For more spa/fitness news, turn to pages 312-321.)

Cabo San Lucas: the Mexico that's simply . . . out of this world

On the "Baja" coast: splendid isolation, bizarre beauty

BY STEPHEN BIRMINGHAM

On a desert beach in Cabo San Lucas, Mexico, architecturally intriguing Hotel Solmar, above, has terraced rooms built within ancient cliffs (photo: Dave G. Houser).

This is an altogether different sort of Mexico. It is not the place to find beachfronts backed by high-rise hotels as in Acapulco or Cancún, nor is it a place to soak up Colonial charm and atmosphere as in Taxco or Oaxaca. It is not a place where, on rising in the morning, one finds oneself arrayed with a choice of "activities," from water-skiing to yoga lessons, or where one cannot escape a cocktail hour that includes coping with strolling Mariachi bands and endless renditions of "Cielito Lindo" and "Cucurucu." It is, on the other hand, a splendid place to watch a hummingbird outside your bedroom window build her lacy nest in which she will lay eggs the size of pinto beans . . . or to be joined for breakfast in an open-air dining room by a flock of finches, one of whom will boldly perch on your sugar bowl demanding some of your toast.

It is also a place to ride a horse into the wild and deserted hills and pause on a cliff that plunges hundreds of feet downward into a furious, brilliant blue Pacific . . . or to descend to an empty white-sand beach that stretches a full half-mile to the water's edge and is mercifully free of strolling vendors top-heavy with sarapes and baskets, or trays full of Chiclets and cheap silver trinkets. Even the natives, here, on the southern tip of the skinny peninsula of Baja California, claim an ancestry different from the Indians of the Mexican mainland. Their forefathers, some Baja Californios say, were sailors who made their way across the ocean from the islands of the South Pacific—from the Polynesian cast of certain local faces, it seems this may well be true.

No, if your idea of a Mexican holiday is being pulled, hanging feet downward from a parachute, around the bay by a speedboat, or exploring an array of discos after dark, Cabo San Lucas is probably not for you. It *is* the place, on the other hand, if your idea of pleasure is a boat ride escorted by a school of friendly dolphins . . . or if you enjoy putting in at a small cove under a rocky arch carved out by the sea to watch a large family of sea lions disport themselves, lorded over by a barking patriarch, while a nosy pelican paddles up to your gunwales to see what sort of comestibles you have brought aboard.

And it is definitely for you if you thrill to the sight of a giant blue marlin leaping—imperiously angry—out of the sea once your hook has been set. Baja California boasts some of the finest sport fishing in the world, and is one of the few places on earth where marlin abound at all times of the year. A marlin is virtually guaranteed on every outing, and among the other—some 850 other—varieties of fish with which the Gulf of California endlessly teems are yellowtail, sailfish, roosterfish, yellowfin, tuna, cabrilla, wahoo, grouper, corvina, dorado, totuava, amberjack, triggerfish, and sierra.

For the novice snorkler, there are coral beds filled with brightly colored fish just a few yards offshore; and, for the most intrepid scuba diver, at least one sunken Spanish galleon has been discovered at a depth of four hundred feet. Nearby, I was told, an underwater "sand waterfall" can be visited—an endless cascade of tumbling sand created by the confluence of currents from the ocean and the gulf.

But one of the most popular, and certainly least taxing, pastimes that Cabo San Lucas has to offer is whale-watching. For this, no athletic prowess is required. Until recent years, it was feared that the California grey-whale population was close to *(Continued on page 199)*

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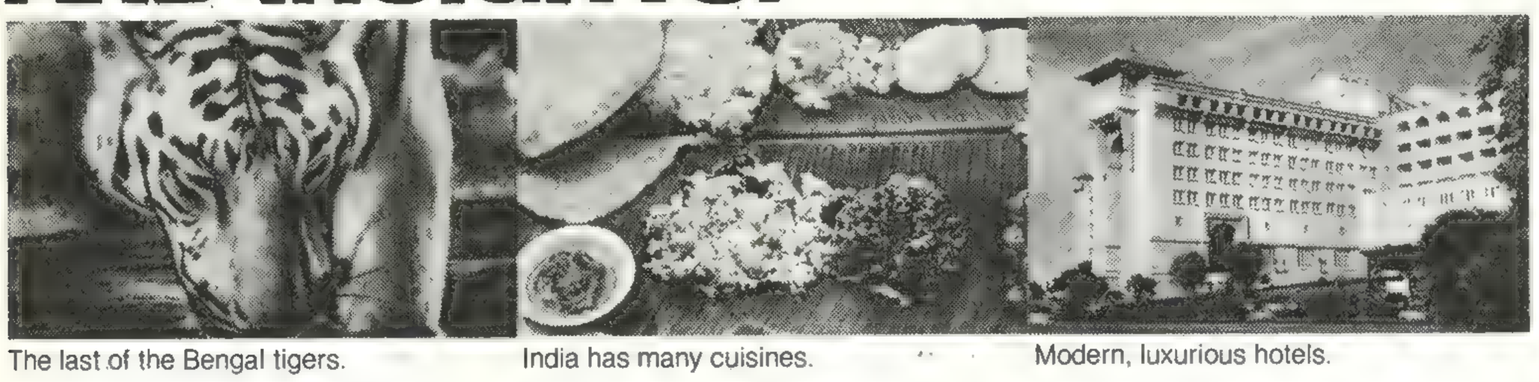

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MEXICO

(Continued from page 196)

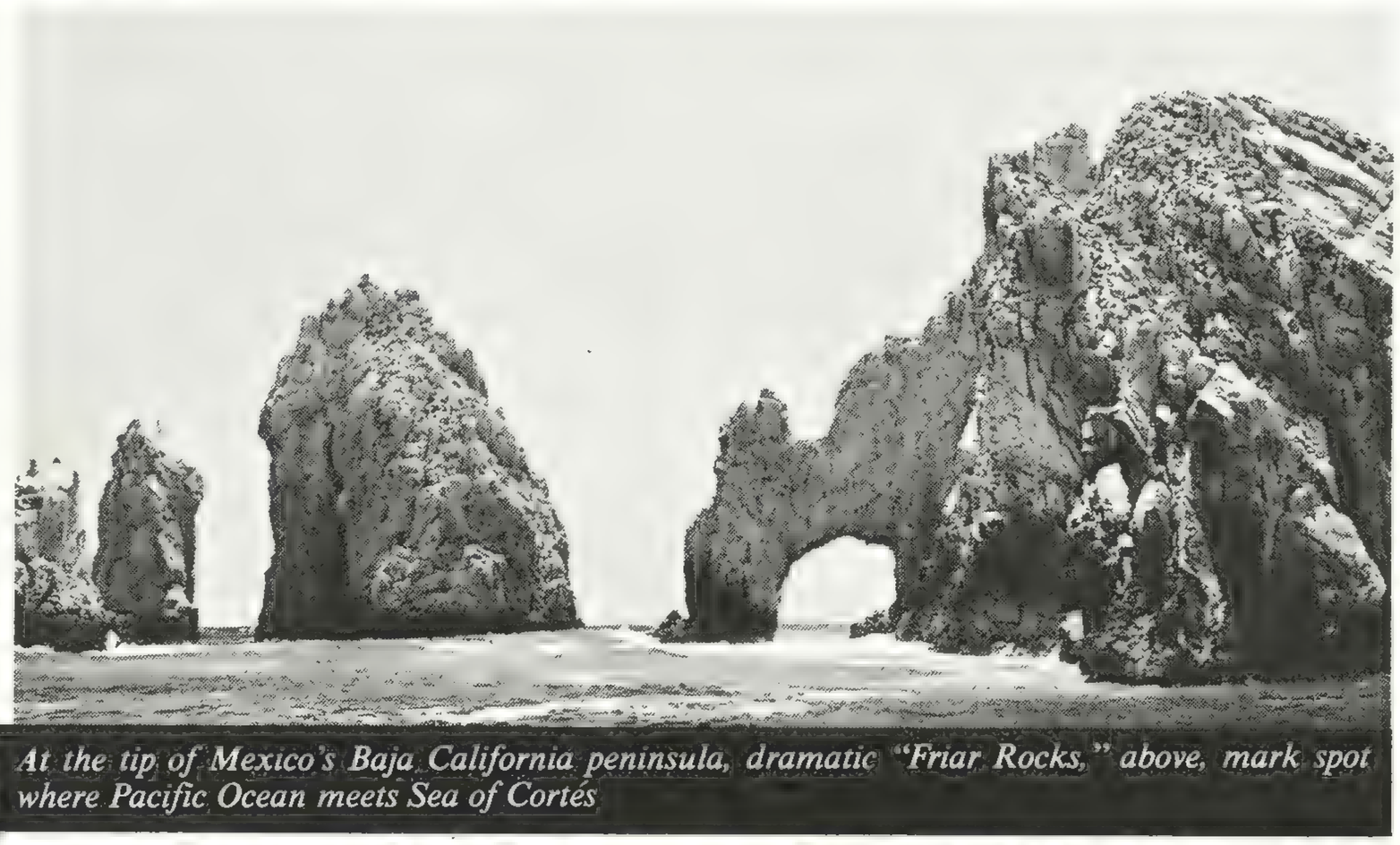
extinction, and the size of the herd had dwindled to close to two hundred animals. But now, thanks to conservation efforts on the parts of both the Mexican and United States governments, the California greys have increased to an estimated six thousand.

Every year, between mid-January and April, these magnificent creatures return from their deep ocean haunts to the Gulf of California to breed. And from one's hotel terrace one can sip a Margarita and watch the great beasts—often less than three hundred yards offshore—rearing from the water, slapping their tails against the waves, and shooting tall waterspouts from their blowholes as part of their marine mating game. And, if one is lucky, one can actually see *it* happening, as the great female, using her flippers and tail fins, tenderly and quite lovingly lifts the lumbering bulk of the male up onto her back so that he can perform the vital act in a manner almost reminiscent of two humans in a breeding mood. In the process, the parents-to-be actually seem to be kissing one another.

"Unspoiled" is an overworked word in travel writing, but whale-watching is certainly an unspoiled sport, and Cabo San Lucas is an almost unspoiled spot. Until the recent completion of the new Baja Trans-Peninsular Highway, it was virtually cut off from the Mexican mainland, accessible only to fishermen with private yachts or small planes that could handle the few scattered, sandy landing strips. Though the new two-lane highway is paved all the way from Tijuana to Cabo San Lucas, it is not recommended for the faint-hearted or acrophobic. The distance is eight hundred miles as the crow flies, but the highway does not follow the crow's route, and is full of switchbacks, hairpin turns, and vertiginous mountain passes where sheer cliffs drop off to the right and left. As a result, the road is not as well traveled as, say, Interstate 95, and by far the most popular way of reaching Cabo San Lucas is by plane. (Aeromexico, for example, offers daily jet service between Los Angeles and the San José del Cabo airport, and there is also air service, and various overnight ferries, to ports on the mainland.)

Once at the tip of Baja, the feeling of unspoiledness is enhanced by the fact that the few luxury hotels are carefully spaced several miles apart from one another, so that each commands its own special and uninterrupted view of sea, beach, and rugged landscape, with its own sense of privacy and isolation. Two of the oldest hotels, completed in the early 1960s, are still two of the best—the Hotel Las Cruces-Palmilla and the Hotel Cabo San Lucas. Both are built in the low, sprawling Mexican red-tile-roof style, hugging the cliffs and beachfronts of the Gulf coast. The Hotel Cabo San Lucas, which many Baja *aficionados* consider *the* best, encourages a club-like ambience: guests' rooms have no keys; one signs for everything; there is no tipping (a service charge is added to the bill), and therefore there is no need to carry cash; valuables can be checked in the hotel's safe, but who would carry valuables to Cabo San Lucas? This casual system has worked without a hitch for over twenty years, and the hotel boasts that 80 percent of its annual clientele consists of repeat visitors.

Other new hotels, all in the luxury class, have gone up since, and are more contemporary in design. The Hotel Solmar offers guest rooms that have been carved out of the cliffs and sand dunes of the beach. The Hotel Hacienda Beach Resort, the newest, is one of the few Cabo hotels to offer telephone service between Cabo San Lucas and the outside world, an important consideration to some travelers. The Hotel Finisterra commands easily the most spectacular site—high on a nose of rock at the very tip of the peninsula, with a view of both ocean and gulf, an excellent spot for whale-watching. For architectural splendor, the prize must go to the Twin Dolphin Hotel, rising like a pure-white Greek temple across caramel-colored cliffs. Whereas the other hotels, in their landscaping, have created tropical verdure with palms, rubber trees, and sea grape, the Twin Dolphin has chosen to use indigenous cacti—there *(Continued on page 200)*



At the tip of Mexico's Baja California peninsula, dramatic "Friar Rocks," above, mark spot where Pacific Ocean meets Sea of Cortés

Cabo San Lucas: luxury hotels—spaced miles apart—offer total privacy

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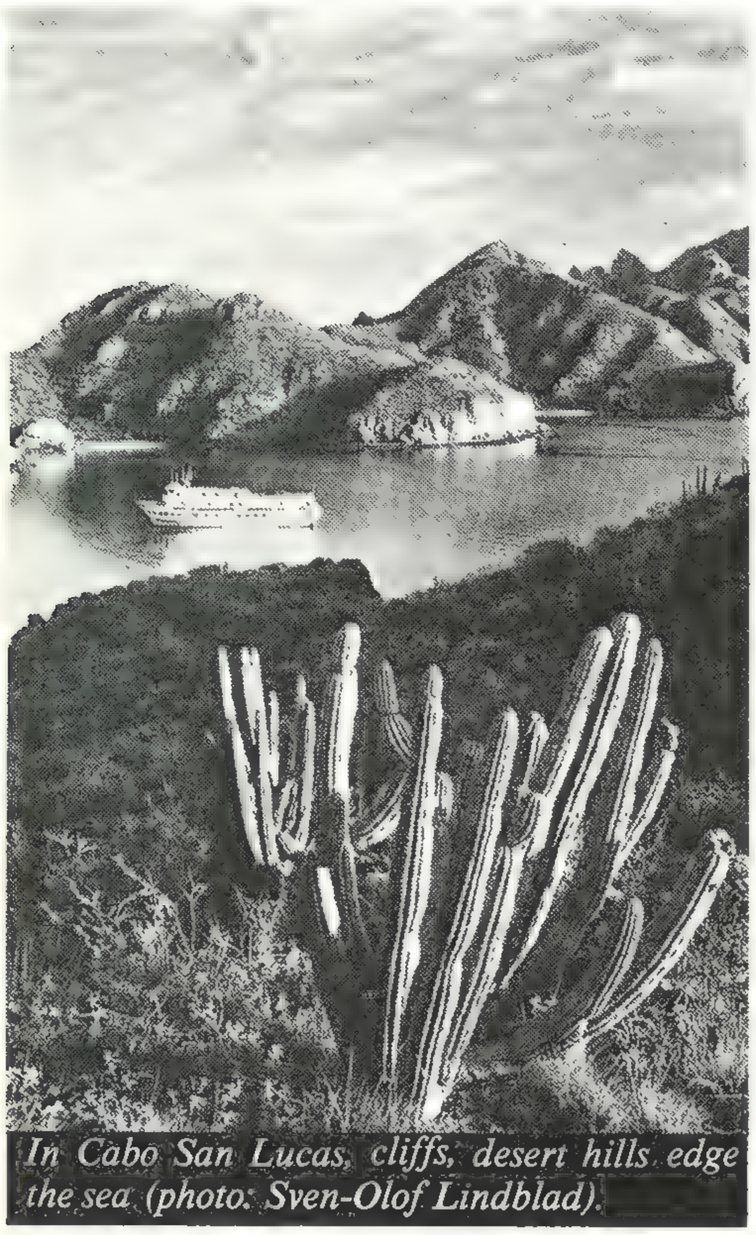
(Continued from page 199)

are hundreds of varieties—and the results are striking.

The prices of all the hotels in Cabo San Lucas still compare favorably with the in-season prices of, say, Acapulco. Rooms cost between $50 and $120 a day per person, with three full meals. Menus at all the hotels are varied and international with, understandably, an emphasis on fresh seafood. Since the climate is desert-like—with eighty-five degree days cooling to the sixties at night, when it is pleasant to sit around an open driftwood fire—it does not lend itself to agriculture, and many fresh fruits and vegetables (along with beef, lamb, pork) are imported from Los Angeles. This makes it possible to ignore the don't-eat-the-lettuce rule that it is wise to abide by in other parts of Mexico.

Furthermore, it is nice to realize that, though there has been some new building since Cabo San Lucas was opened to international travel, there will probably not be too much more in any of our lifetimes. The problem is water. Each hotel gets its water supply from a deep artesian well (which means yes, you can drink it, and suck the ice cubes), but the supply



In Cabo San Lucas, cliffs, desert hills edge the sea (photo: Sven-Olof Lindblad).

of underground water is limited. The tourist population that the area can support today is perhaps close to all it will ever be able to support, and so the little cape settlement may always remain isolated, distant, wildly and ruggedly beautiful.

For whiling away an evening—and the disco-loving tourist should be warned that there is little else to do with an evening here but while it away—there are always the local mysteries to discuss. The British buccaneer Cromwell, for example, used Chileno Bay, on which the Hotel Cabo San Lucas is situated, as his base to lie in wait for Spanish galleons and their treasures of silk, spices, and gold. The offshore wind, which favored this activity, is still called the *Coromuel,* after Cromwell, and though gold pieces still occasionally turn up on the beach, the bulk of his booty—said to be buried somewhere in the hills—has never been discovered. Ask a native where the treasure is likely to be buried, and he will reply, "The Coromuel knows."

Then there is the matter of the ghost of the great grey whale. On certain nights, it has been seen sailing across the sky, heading from the ocean toward the mountains. (This writer, however, even after being lulled into a state of acceptance by tequila, cannot report having sighted the phenomenon.) But everyone knows what the ghostly mammal is looking for. High in the Sierra de la Laguna Mountains, which form the spine of the southern cape, there lies, from some prehistoric era, a fully fossilized skeleton of a whale. A number of the natives of Cabo San Lucas have seen it, but none of them will tell you where it is. The problem seems to be that, if the Mexican government finds out where the whale is, it will confiscate the property where the fossil lies from the family that owns it and turn the whale's skeleton into a tourist attraction. The natives feel that Cabo San Lucas has enough tourist attractions.

Of course, as in the case of the leopard in Hemingway's *The Snows of Kilamanjaro,* no one knows what the whale was doing at such a great altitude, but if you ask a native how a whale got up there the answer will be the same, "The Coromuel knows." ▽

IF YOU GO TO CABO SAN LUCAS . . .

- Because of its remoteness from the world of banks, most hotels and restaurants in Baja California do not accept credit cards or personal checks. Bring travelers checks.
- Fishing boats rent for $165 a day and up, depending on the size of boat, for parties of three to six. If going after marlin, be sure your captain has loaded plenty of live bait, and expect to lose some of it to greedy pelicans.
- There are regular overnight ferry services between La Paz and Mazatlán, La Paz and Topolobampo, and Cabo San Lucas and Puerto Vallarta. Prices range from $35 per person each way for an "Especial" cabin—outside double room with bath—to $3.50 per person for a reclining chair—recommended only for ardent environmentalists. All boats have dining rooms, bars, and cafeterias—and all carry automobiles at an extra charge.

Crossing the fabled Sea of Cortés by boat can be a pleasant experience; but, for some reason, the boat companies, who will not deal with travel agencies, operate under a policy by which all reservations not paid for by noon on the day of departure are automatically cancelled—and tickets go on a first-come-first-served basis. Therefore, it is wise both to reserve your space and to buy your tickets several days in advance.

- For serious whale watchers, Special Expeditions Inc. offers six fourteen-day cruises of Baja California out of San Diego, from January through April in 1983. These expert-led sails—aboard the sixty-six passenger *Pacific Northwest Explorer*—will circumnavigate the entire Baja California peninsula, make numerous shore excursions, including stops at Cabo San Lucas and La Paz. To explore especially remote coves, coasts, and islands, inflatable "Humber" boats will often be used. Cost: $2650 includes accommodations, meals, excursions.
- For further information on Cabo San Lucas, see page 209.

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In downtown Jaisalmer, intricately carved façade of a once-grand town house now masks a tailor's shop (photo: Jennifer Quale).

Jaisalmer: India at its most incredible!

Deep in India's Thar Desert: a magic oasis of ancient castles, modern maharajahs, golden light

BY JENNIFER QUALE

We set out from Jodhpur shortly after dawn, hoping to avoid driving in the ferocious midday heat. With luck, the journey to Jaisalmer, 175 miles due west, would take six hours. But in springtime the Rajasthan sun rises hot and huge. At six-thirty, our driver was already waiting in the shade of the Agit Bhawan Palace Hotel. Umaid Singh, whose only word of English was "yes" (invariably accompanied by a negative roll of the head), stashed our beat-up bags in the trunk of the 1952 Hindustan Ambassador. Like most cars in India, the diesel sedan was white, its curtains the color of curry. With several bottles of mineral water at our feet, some fruit, and a chest of ice—the last we would see for a few days—we were off on *the* road to Jaisalmer.

I recalled my first trip to India and the journalist from Delhi who had said that Jaisalmer was "the most incredible place" in India. Given that India's standard tourist spots seem incredible to the Western eye, it was difficult to imagine the likes of little-known Jaisalmer. "It's a medieval city carved out of stone in the middle of the desert," Ranjan had said, "something out of *A Thousand and One Nights.*"

My Delhi friend had gone by train, a twenty-four-hour journey from the country's capital. (Until recently, you could get to Jaisalmer only by camel.) From Jodhpur, the train takes about ten hours, traveling at night. You can hire the local maharajah's special saloon cars, vintage 1920, that tack onto the regular train, but arrangements must be made

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in advance. And as anyone who's been there knows, you don't go to India without a reservation.

As we did. Umaid Singh hunched over the wheel, the car cutting, like a ship's wake, the sea of life that swelled the road: bicycles, horse-drawn rickshaws, three-wheeled taxis, buses, trucks, bullock carts, women in street-dusting skirts, men in baggy *dhotis* (wrapped pants), schoolchildren in mock British uniforms. Outside the city, traffic thinned, although Umaid Singh continued to honk impatiently at pedestrians and pariah dogs, giving wide berth only to cows. In crowded India, even the seemingly uninhabitable Thar Desert is populated.

The expanse before us, but for an occasional sand dune, looked like a vast overdone cake, cracked and brittle from the inexorable heat. Mud huts, thatched and round, were clustered near wells, the only sources of water and gathering spots for villagers. We had heard about the desert people the night before in Jodhpur; Maharaj Swarup Singh, the turbaned owner of the Agit Bhawan Palace Hotel, had told us of their capacity to walk barefoot forty miles in a day, of their legendary ability as animal trackers, of their belief in desert omens foretelling accidents. We wondered what to make of the peacock crossing the road.

What appeared to be a lovely lake on the horizon soon vanished. The one-lane road grew empty, the monotony broken only by the occasional crunch of carcass under the wheels. We pulled the curtains over the windows, rolling them up to keep out the hot, dusty wind. In Pokaran, the only town on the map between Jodhpur and Jaisalmer, we stopped for a cold drink and a stretch. From there, the hours and miles melted into a shimmering white haze.

Until another mirage loomed on the horizon. But it didn't go away, this immense sand castle with towered battlements and turreted ramparts, a fort within a fort. It seemed the work of a sculptor, chiseled out of the hilltop some 250 feet high. Enclosed in a stone wall three miles round, the vision was bathed in a golden, ethereal glow.

We bypassed the government tourist hotel just outside the fortified city in search of Jaisal Castle. Swarup Singh had suggested we contact its owner, Mahendra Singh, another link in the maharajah network. We drove closer to the fort, to an old camel stable being renovated as a hotel. There we met Virendra Singh, the maharajah's brother-in-law, who said that his family was busy with festival preparations but to go on up to the castle. "By the way," he added, "we'll be sacrificing a goat tonight."

We headed up the hill to the main gate; out of nowhere, a barefoot boy emerged to carry our bags on his head and back. Hurriedly we followed him, stepping over cows in cobbled pathways too narrow to permit a crosswise stretch. The deeper we got into the maze, the darker it became; the only light was that filtering through the filigree of stone balconies above. Children followed us, calling out "Maharajah, Maharani!" We lost sight of our bearer, who scampered around corners like a hungry cat. Townspeople, who seemed to know our destination, pointed the way.

At last, we came to a cul-de-sac, and the heavy wooden door that opened onto Jaisal Castle. We crossed the threshold into the twelfth century, only to be greeted by a thoroughly modern maharajah. Mahendra Singh apologized for the castle's location, explaining that one of his ancestors was "naughty" and thus banished to this remote corner of the fort. The two-story castle, modest by Indian standards, was built when man was shorter, its thick stone walls sturdy enough to withstand the furies of a desert clime. Tiny windows and doors, latticed with the yellow stone, opened onto a courtyard with an unexpected carpet of rich green grass. To get to our room—one of

At the entrance to his town house/museum in Jaisalmer: proprietor Manmohan Mohta

thirteen available to guests in Mahendra Singh's home *cum* hotel—we passed through the family's ceremonial sanctum and up the walled stone staircase to the roof. Opposite the castle's outer *(Continued on page 204)*

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INDIA

(Continued from page 203)

wall—which formed part of the city's rampart—were three rooms atop the roof. Inside ours were two wooden beds, a bamboo chair trimmed in bicycle tire, an ancient table; a cold-water bathroom adjoined. A portrait of Krishna adorned the otherwise bare walls.

The heat was stifling. I looked at the fan fixed in the solid stone ceiling and wished the power would come back on. From our balcony overlooking the courtyard, we could see a couple of young black goats tied to the lone tree, munching grass. We wondered which one would be sacrificed. Just before the deed, "it must shiver," Virendra Singh had explained, "or else get a new goat." The fragrance of burning incense wafted upwards; the low, rhythmic pounding of a drum ensued, along with a ringing of bells. The ceremony honoring the goddess Devi, the family deity of the local rulers, had begun and would last well into the wee hours.

It was still light when dinner was announced. In the diminutive dining room, with its small windows affording a view of the "new" (two-hundred-year-old) city below, a middle-aged French couple sat at one end of the family-style table, picking at the vegetarian *plat du jour*. Oddly, the French make up the majority of foreign tourists in Jaisalmer: a television documentary filmed here a few years ago continues to inspire their visits. "*C'est une curiosité*," the couple explained.

Indeed. Jaisalmer feels like the oldest place in the world. Yet incongruities abound . . . the Lions Club sign that "welcomes you" . . . motorcycles parked in the marketplace that time otherwise forgot . . . elderly priests wearing sunglasses and playing cards on a temple stoop . . . MIG fighters slashing the skies in patrol of the Pakistan border.

Ironically, the force that led to Jaisalmer's

Jaisalmer's market, above: centuries-old trade-place for grain, fruits, vegetables

existence would also precipitate its decline a few centuries later: trade. By the end of the Dark Ages, traffic—in opium, silver, and gold—across the Thar was growing rapidly. The need arose for a place to water, feed, and bed the camel caravans. In 1156, enter King Jaisal, who, acting on a prophecy of Krishna, erected a golden citadel on a hill near a glistening lake, levied taxes on the traders, and planted a population that would ultimately reach thirty-five thousand. But come the nineteenth century, desert trade had fallen off: Bombay boomed while Jaisalmer watched its revenues drift out to sea. Its population dwindled in turn to a current estimated eighteen thousand.

In its heyday, Jaisalmer's rich Hindu merchants could well *(Continued on page 210)*

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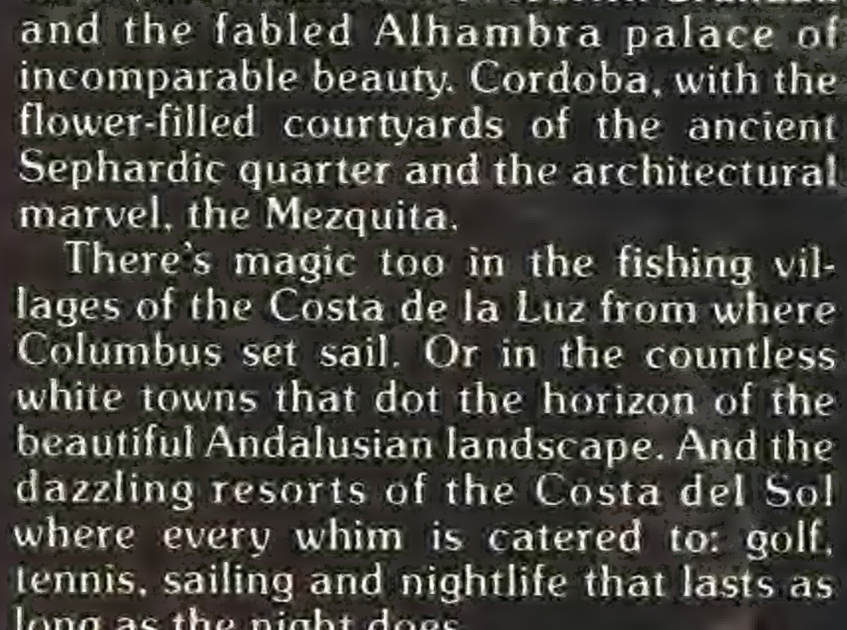

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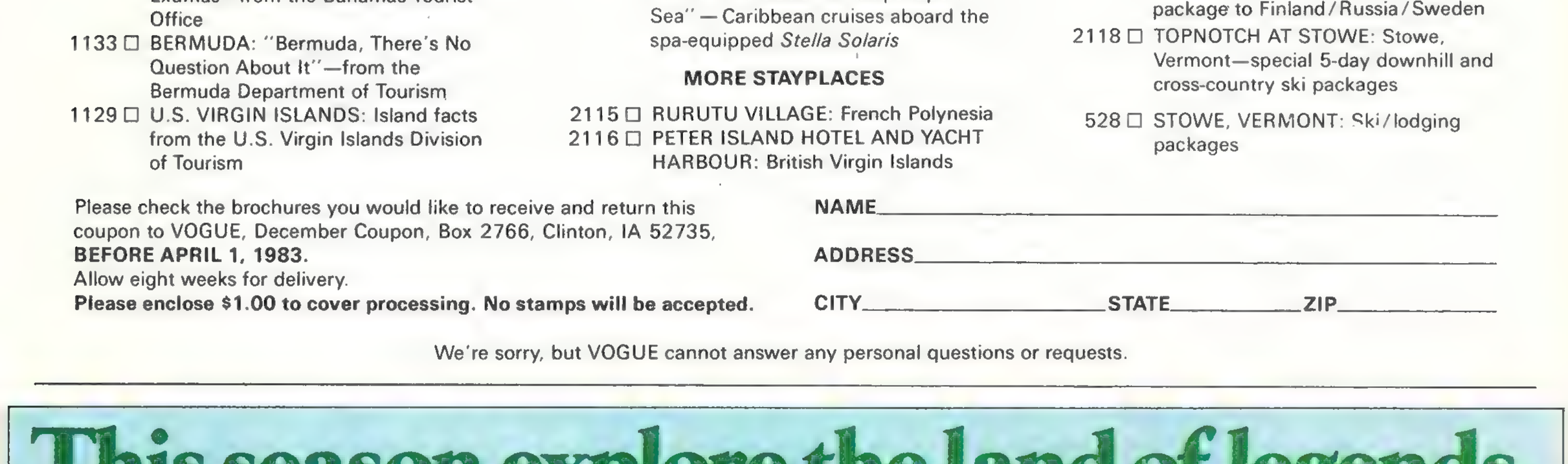

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(Continued from page 204)

afford to build numerous temples and elaborate dwellings, called *havelis*. They hired *silavats*, Moslem craftsmen of the stone-carving caste, to fashion the intricate façades. With a jeweler's precision, the carvers worked the indigenous yellow sandstone—said to be softer than wood—in degrees of ornateness reflecting the *haveli* owner's wealth.

Locals regard the Nathmalji ki Haveli (ca. 1850), the last of the great family houses, as the most beautiful. Its carving work is delicate as a paper doily. Proprietor Manmohan Mohta often crouches on the steps, waiting to lure the casual tourist into his hospitable den. In the mirrored mahal room that once received prime ministers, we sat on a camel-hair dhurries, sipping a spicy tea and admiring Mr. Mohta's collection of miniature carvings. "I want tourists to like Jaisalmer," he says, gesturing magnanimously.

But not everyone does like Jaisalmer. There's no air-conditioning, no fancy restaurants or intimate bars, no television, few telephones, sometimes no electricity. Given the environment, it would be ludicrous to expect such amenities. To expect the unexpected is to like the place. One night, a fashionable British threesome appeared in linens and straw fedoras at Jaisal Castle; Tatum O'Neal's former nanny declared Jaisalmer "quite the movie set." Over dinner prepared by the maharani, we discussed friends and the next day's plans. The next morning, we were awakened at six by a commotion at the castle entrance: a band of camels and drivers had come to pick up the trio from London. They set off to Badabagh, a nearby oasis of gardens and *chatris* (cenotaphs). It was still dark and rather chilly outside. Like everyone else in Jaisalmer—as we learned after the first hot, sleepless night indoors—we slept outside on the roof. Dawn lit the desert, giving way to the usual morning cacophony of roosters crowing, dogs barking, people coughing and spitting from the rooftops. We hauled our beds back into our room and went downstairs for the house breakfast of Nescafé, boiled eggs, and canned pineapple juice.

Virendra Singh was waiting in his Jeep at the main fort gate to take us on a trip to the outlying abandoned villages. The story goes that in the last century an evil prime minister of Jaisalmer wanted to marry a daughter of one of the Brahmin villagers, but he was not of their caste and so was refused; the villainous official retaliated by attempting to extract heavier taxes and the villagers left overnight, never to return. In the last thirty years, some of their descendants have trickled back to make their home in the crumbling villages. They live on camel's milk and grains, making everything from shoes to beds by hand with tools of wood and stone. There was little to eat, yet food or tea was offered in each home we visited. We were examining a young woman's embroidery work, a dowry offering, when suddenly a cloud of dust wooshed up from a distant dune. Looking worried, Virendra Singh bid his friends adieu and hastened us into the Jeep. The clouds multiplied behind us as we sped across the desert sands, giving chase to a herd of gazelles sailing ahead. By the time we reached the fort, we could barely see it for the dust.

Jaisalmer was a ghost town. Everyone had gone indoors. We ran for the shelter of Jaisal Castle and stayed in our room that last afternoon, the dust storm raging outside. Even with the doors and windows barred shut, the wind howled through the cracks, banging the iron hinges and whipping the tie-dyed curtains against the stone walls. A thick layer of dust coated the room, turning our clothes and suitcases a pale khaki. Through a crack in the door, we could see nothing beyond the roof: in the bright, whirling fog, the horizon had vanished.

At dusk, the blowing stopped, but an eerie haze lingered. We stepped out on the roof. The fort and town below were quiet and covered with dust, like the aftermath of a New England snowstorm. Soon, the soft, golden glow of Jaisalmer returned. We felt secure on the edge of the world. ▽

ON THE ROAD TO JAISALMER

Air India flies daily from New York to Delhi. From Delhi, it's a two-hour flight on Indian Airlines to Jodhpur—a desert metropolis in the heart of the state of Rajasthan. In Jodhpur, the Agit Bhawan Palace Hotel is a *real* palace-turned-hotel run by Maharaj Swarup Singh. The Maharaj can help arrange for the car and driver (or for the train trip) to Jaisalmer—as can the local Tourist Information Bureau. Both can help, too, with reserving accommodations at Jaisal Castle in Jaisalmer—but best try to make all reservations through a reliable U.S. travel agent before taking off for India. Best (coolest) time to go to Jaisalmer: October through March. For further information on India and on Jaisalmer, contact an Indian Government Tourist Office (New York, Chicago, Los Angeles, Toronto), or see page 209.

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Documenting, dreaming the world: Le Corbusier's sketch of sunrise from a plane over India, 1955

SKETCHES FOR A REVOLUTION

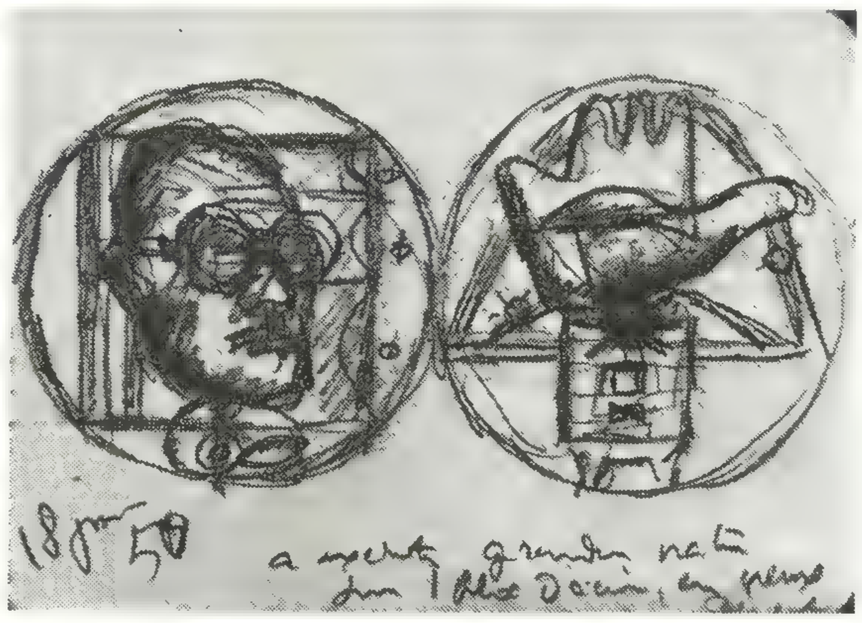
THE NOTEBOOKS OF LE CORBUSIER

By Suzanne Stephens

Too often we rely on the camera to record the visual perception we cannot quite assimilate, as if in capturing the image on film, it will inscribe it on our mind's eye. With the click of the camera, we "consume" the image which, thus ingested, disappears from consciousness without a trace. It is not surprising that Le Corbusier, born Charles-Edouard Jeanneret-Gris in 1887 in Switzerland and considered the most resourceful and inventive architect of this century, warned his colleagues not to photograph but to draw: "Photography interferes with seeing; drawing etches into the mind." Le Corbusier had a good point. Sketching forces one to analyze an object's detail, to study the features of a particular person, the contours of a landscape, the composition of a building.

In the four volumes of *Le Corbusier Sketchbooks* recently published, we see how the architect committed to paper his responses to the outside world in a fifty-year period spanning from 1914 almost to his death in 1965. Here is an outstanding example of a man with a creative and exploring mind documenting what he saw, thought, and felt. These sketchbooks are close to being diaries, even though the dating is not always chronological, nor are entries logged in daily. When Le Corbusier was not drawing and sketching, he was jotting down his impressions and thoughts. Both written and drawn notations vary from the briefest and most casual illegible scribbles and rough squiggles to well-turned phrases and sensuously colored drawings. The "look" was not as important as documenting his experience through one or the other medium. He always carried these *carnet de poches*—small, intimate, and private records to which he would often refer later when faced with a particular architectural problem. Anything that caught the architect's attention, from the ordinary to the exotic, *(Continued on page 215)*

"Meanders" through the mind of the architect who radicalized a century



Blueprints for eternity. *Above:* Le Corbusier's 1950 sketches for his own commemorative medal by the Paris Mint. *Below:* The hands of his wife of twenty-seven years, Yvonne, as she lay dying; 1957

Paris, le 10 Décembre 1929.
LE COMITÉ.
Messieurs les Passagers désireux
de participer à la formation d'un Comité
ayant pour but d'organiser des Jeux et
des Fêtes sont priés de se réunir à
16 heures au petit Restaurant Cribord.
LE COMITÉ.

Le Corbusier met nightclub singer Josephine Baker, one of the supreme exotics of the jazz age, on a 1929 South American voyage aboard the *Giulio Cesare* and, on one of the ship's announcements, captured her rich sensuality as the two stood in front of the Sugarloaf in Rio.

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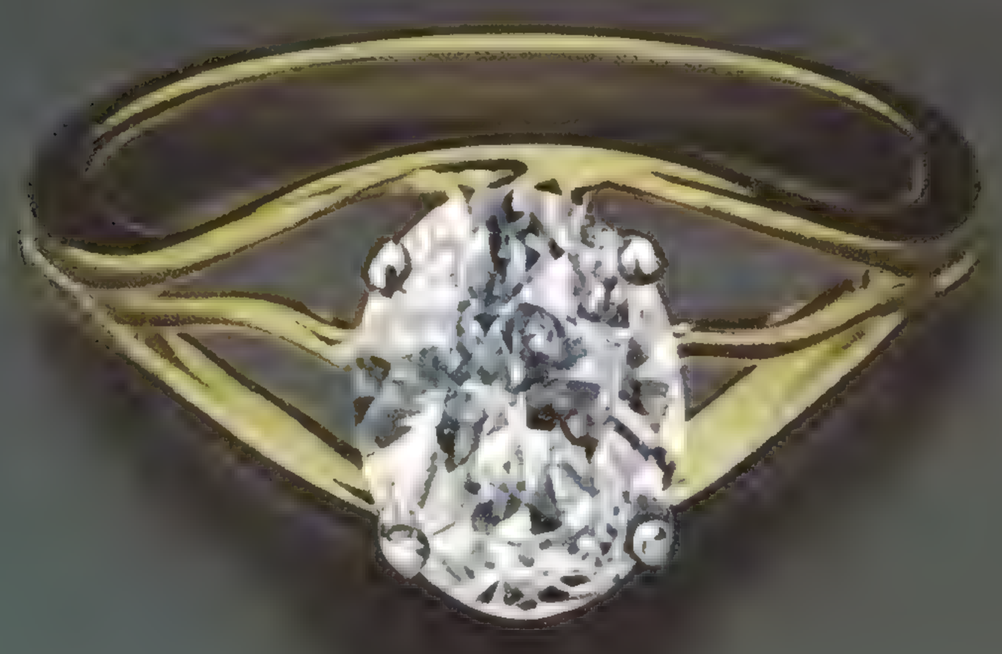

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of a carat or more.

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is only one in a million.
And, like love, becomes more
precious with time.

A miracle among miracles.
Born from the earth. Reborn on a
woman.

The extraordinary diamond
solitaire. When a man's achievement
becomes a woman's good fortune.

A diamond is forever. De Beers

LE CORBUSIER

(Continued from page 212)

from a chair to the nightclub performer Josephine Baker, was incorporated into these *aide-mémoires.* In the 1950s, Le Corbusier realized they should eventually be published and began to make provisions accordingly.

By the time of his death in 1965, there were seventy-three sketchbooks in all, even though the ones extending from 1919 to 1929 and from 1936 to 1945 had been lost or discarded. For a number of reasons, some having to do with the sheer quantity of material and the amount of time required to assemble, annotate, and produce the sketchbooks, the four volumes (Volume I, 1914–1948; Volume II, 1950–1954; Volume III, 1954–1957; and Volume IV, 1957–1964) appeared only in the last two years. The magnum opus has been published by The Architectural History Foundation of New York City and The M.I.T. Press of Cambridge, Massachusetts, in collaboration with the Fondation Le Corbusier in Paris. The Fondation undertook the prodigious task of collating, deciphering, and translating Le Corbusier's often abbreviated and illegible pencil-and-ink notation accompanying his sketches. These written notes, plus the insightful commentary by Françoise de Franclieu, and the excellent reproduction of sketches from pencil, charcoal, and crayon originals endows this compendium with a richness that rivals the scope of Leonardo da Vinci's sketchbooks.

The sketches not only helped Le Corbusier remember and record various impressions, but also became his tools for the exploration of essential qualities of the phenomenal world, for his stripping it to what he saw as its very essence. As architectural historian Stanislaus von Moos commented, the drawing became "a product of an extended process of purification." Through this analysis and reduction Le Corbusier effected a process of metamorphosis whereby the contour of a bowl, for example, or an undulating landscape, or the curves of a woman's body would eventually appear in the serpentine form of his 1932 housing scheme for Algiers, or even later in the boldly sculptural approach ramps for his only American building, Harvard's Carpenter Center for Visual Arts, built in 1963. It is clear from the sketches that his transformation of daily experience and observations would go through yet another transformation—into architecture.

Needless to say, the inventive and original solutions Le Corbusier posed for architectural and urban problems were to be his major accomplishment. He often complained of not being taken seriously as an artist: while he is considered the Picasso of architecture, he also apparently wanted to be the Picasso of painting. Yet his taking the artistic impulse to another remove has provided the architectural world with its main sustenance during and after his lifetime. Le Corbusier was able to create a body of Modern Movement principles that other architects could lift, borrow, use, refine, reinterpret for years, principles embodied in such disparate masterpieces as the tautly planar, abstracted cube of the Villa Savoye of 1929, or the very rooted, massively sculptural Notre-Dame-du-Haut at Ronchamp of 1954. Architects tried to emulate his genius, often without understanding how he was continually channeling and reworking his creative energies. As one architect said to another on hearing of Le Corbusier's death, "You are on your own now."

While such proposals as Le Corbusier's erasure of the city of Paris for a series of repetitive high-rise towers in a park give a strong hint of an architect who thought on an absolute and megalomaniacal scale, his sketchbooks reveal another dimension. The eroticism of the 1929 drawings of Brazilian women (Volume I), for example, or the sketch of his wife's hands as she lay dying (Volume III) provide compelling testaments to the very human side of the architect. Even his numerous drawings of older "peasant" architecture and lush tropical scenery hardly support the notion that he preferred only the clean-slate approach to the design of the physical environment.

Both recent research and these sketchbooks show Le Corbusier, the person, to be everything he was thought to be—and more. He was warm, human, sensuous, as well as rather brutish, egotistical, rational, and intellectual. He valued the pristine and the harmonious and even the mystical. In the late 1940s, after several books on Jung's symbolic work were published in Europe, more hermetic and cosmological references began to appear in Le Corbusier's work, as seen in the Legislative Assembly building of 1956 in Chandigarh, India. His attraction to alchemy is understandable. Alchemy, the process by which baser elements are transmuted into more valuable ones, affords a fitting metaphor for Le Corbusier's transmutations of perceptual data into sketches and notes and then into architecture.

> ***The curves of a woman's body might appear in a later housing scheme***

Le Corbusier's written commentary, often without punctuation, accompanying the sketches flesh out a fuller portrait of the architect. On a flight from Delhi in 1958 he wrote:

> "The horizon, a line marks the resting point of the clear blue sky, on the wing, (the disk) of clouds on the calm sea. Heaven! limpidity, Fluid Simplicity. Immanence!
>
> Below, down below? Filthiness, conflicts, disputes, hatred, antagonism."

In the "unique solitude" of the plane, he would often read Rabelais and Machiavelli and jot down notes about their relationship to his experiences with clients. Another entry tells us about his psychological attachments: "My travel readings always begin with Don Quixote: long before the day the (very) day I open to any page ... and I'm bitten, I'm hooked. I've become a free agent and Sancho speaks indisputably and irreproachably."

No work on Le Corbusier has yet appeared similar to Freud's 1910 psychobiography on da Vinci. However, the sketchbooks could provide a rich store of information for the next Freud. If the architect's work itself was extraordinarily resonant with meanings and ideas, as much could be said of this guided tour into the fertile landscape of Le Corbusier's inner thought that the sketchbooks provide. ▽

EDITOR'S NOTE: *Suzanne Stephens is editor of "Skyline," the architectural news magazine.*

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TRAVEL

Stowe, VT: ski train adventure

BY RICHARD ALLEMAN

It's a winter evening. In NYC's Penn Station, the Iron Horse Bar is almost empty. A few tired commuters wait for trains to the suburbs. Our group, our excitement seem out of place. Dressed for skiing, we are headed for Stowe, Vermont, aboard Amtrak's *Montrealer.* We feel as though we're getting away with something . . . sneaking off to the mountains in the middle of the week.

Aboard the train at 9:45 P.M., our excitement intensifies. We break open a bottle of champagne and toast a festive Manhattan we see outside the compartment window: shimmering double-images of skyscrapers and bridges reflected in the Harlem River.

The ultimate joy of the train trip is bedtime: being snug in a berth and gliding through the centers of towns and cities. As we head deeper into New England: wonderful interludes of waking up to snowbanks, bright stars, black sky.

We arrive in Waterbury, Vermont, at 6:20 in the morning (the Amtrak steward has brought us coffee and orange juice at six). A cab—sent by our hotel—and a white-gold sunrise greet us at the station.

A half-hour later, we are being shown our rooms at the Topnotch resort. Nap, shower, and, by eight, we are breakfasting on pancakes with Vermont maple syrup.

At nine, the Topnotch mini-van takes our group to the mountain. Mount Mansfield—Vermont's highest peak—shocks us with its size, its runs; some are long and steep and narrow, others are long and wide and delightful. By lunchtime, we are comparing Mansfield to ski mountains in the West.

That afternoon, we come back to Topnotch in time for tea in the glass-walled/wood-beamed front parlor—a room that looks more Northern California than New England. Sitting on cushions beside a hooded fireplace, we enjoy English tea, chocolate-chip cookies.

The comforts of teatime are matched by the luxuries in our rooms. One of only four U.S. hotels in the luxe Europe-based "Relais et Chateaux" network, the one-hundred-room Topnotch has large bedrooms and suites decorated with antique tables, chests, prints as well as with contemporary furnishings; bathrooms are stocked with *everything:* soaps, shampoo, aspirin, Vitabath, sewing kits, Woolite.

Dinner at Topnotch is a formal affair: candlelit tables, courses served on pewter plates; men wear jackets. After dinner, music in the Buttertub Bar. There's also nightlife—restaurants, dancing—in the town of Stowe, four miles down the road. Taxis are easily arranged. In fact, the great surprise is how simple everything has been: the train trip, getting around on the town bus that shuttles between Stowe, Topnotch, and the slopes.

We hate to leave; but, back aboard *The Montrealer,* at 10:45 P.M., we sleep the way children do after a long day of play. The next morning, in the restaurant car, we delight in plotting our return. ▽

(For further information, see page 209.)

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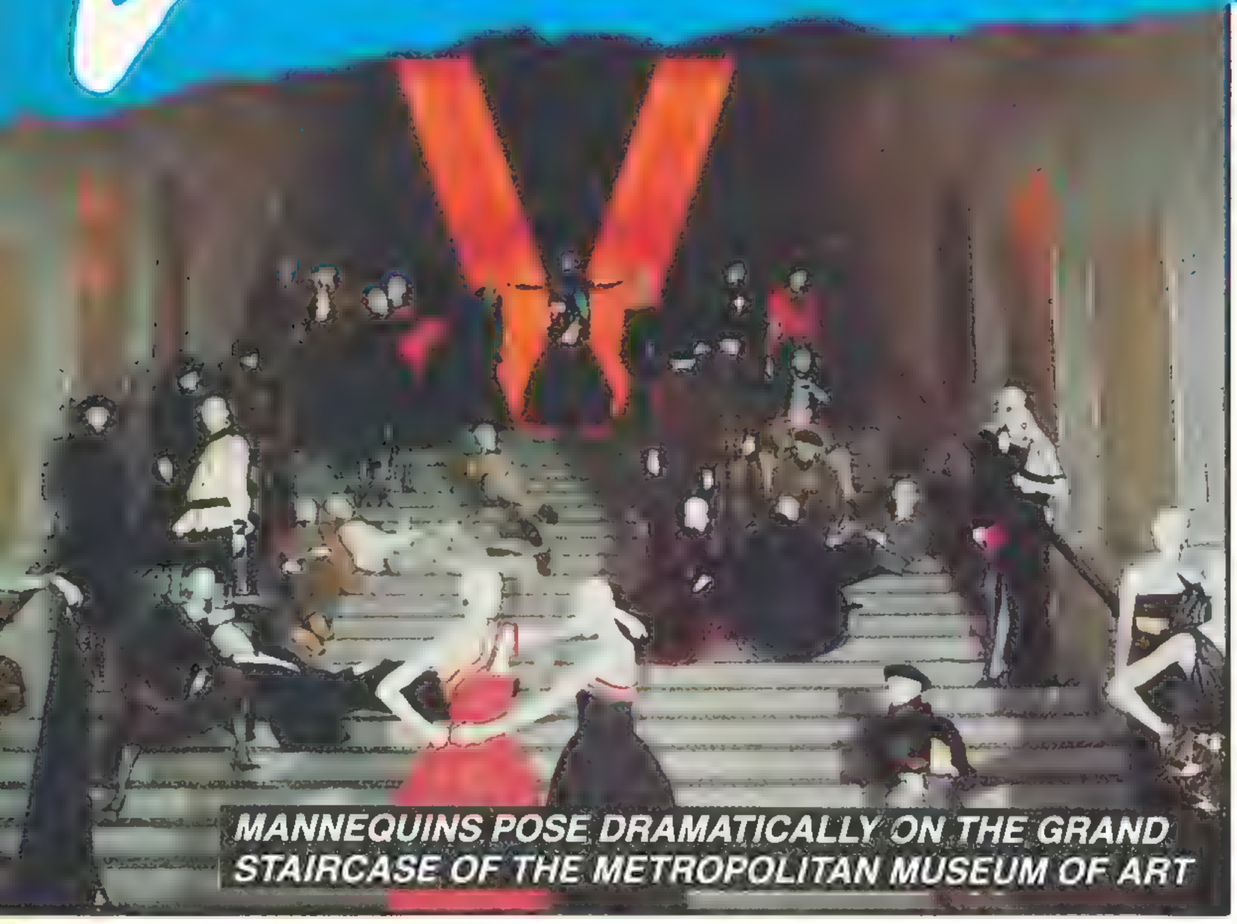
VOGUE'S

View

Agnes B...Paris/N.Y.
...retail environments
...exit makers...
menswear shopping

Edited by Mary Russell

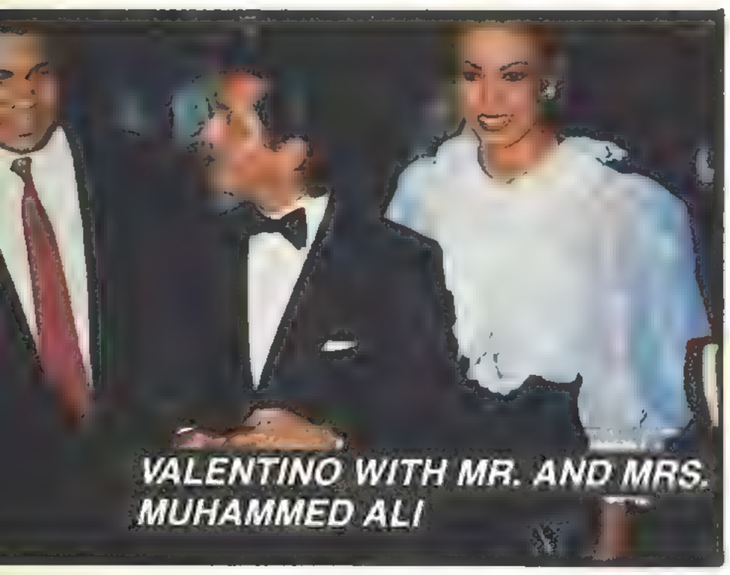


MANNEQUINS POSE DRAMATICALLY ON THE GRAND STAIRCASE OF THE METROPOLITAN MUSEUM OF ART

Valentino Loves New York

Valentino virtually takes New York by storm: the party, the book, costumes for Brooke Shields' next film

MIKHAIL BARYSHNIKOV, BROOKE SHIELDS AND PAT LAWFORD



VALENTINO WITH MR. AND MRS. MUHAMMED ALI

EVERY INCH A STAR: RAQUEL WELCH

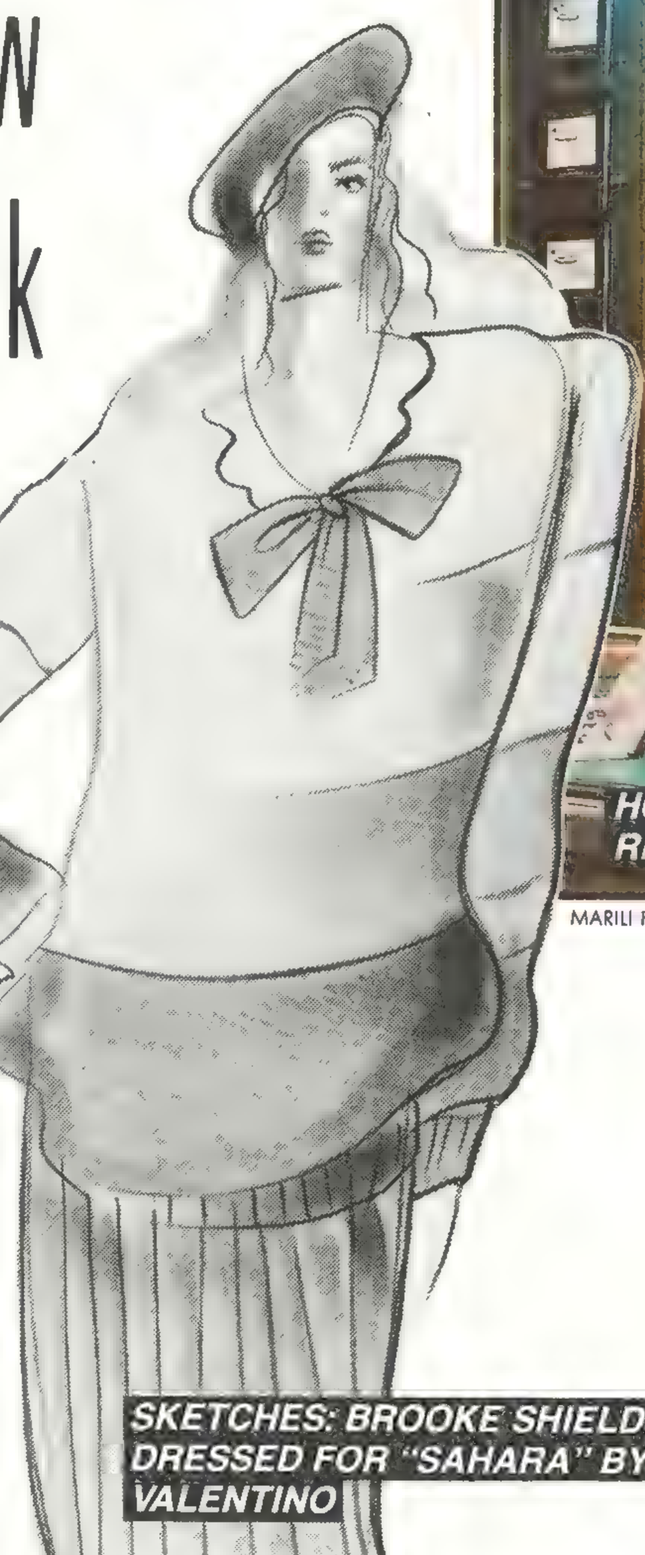
PIERRE SHERMAN

It's the top of the pyramid." Says Valentino, "My ultimate dream . . . New York." And when Valentino decides to do something there is only one way he goes about it: In the grand Italian manner. Like a veritable campaign. All stops out . . .

Starting with various Fifth Avenue stores that filled their windows with clothes by Valentino. A book party at Rizzoli Bookstore also in New York, to celebrate the publication of Valentino's book called *Valentino* edited by Franco Maria Ricci, again an elaborate window display. Scores of helpers and friends flown over from Italy and France for the gala haute couture fashion show and black tie dinner dance at the Metropolitan Museum of Art, interviews with the press at Valentino's two New York headquarters, orchestrated by Valentino's right-hand Giancarlo Giammetti, luncheons at Le Cirque, dinners in the hotel, with key staff members to plan for over three hundred people attending a sit-down, four-course meal in The Metropolitan Museum of Art's Temple of Dendur room.

Calls to Teri Shields, mother of Brooke: about Valentino's newest venture into designing clothes for Brooke's new film *Sahara* (a romantic adventure inspired by *The Son of the Sheik* genre of film and originally starring . . . yes . . . Rudolph Valentino!). "It certainly isn't like this in Europe anymore," sighs Valentino at week's end . . . "Now we are off to Rome, Milan, Paris, and Japan. We'll be back in New York by Christmas! Ciao . . ." More Valentino on page 272.
("View" continued on page 226)

HOMAGE TO VALENTINO RIZZOLI BOOKSTORE WINDOW



SKETCHES: BROOKE SHIELDS DRESSED FOR "SAHARA" BY VALENTINO

MARILI FORASTIERI

TONY VIRAMONTES

"I padded across the rooftops wearing the night like a magician's black cape. And there they were. Sharing the moment, sharing each other, sharing Dubonnet. The Dubonnet Rouge, they took on the rocks with a twist and a splash. The Dubonnet Blanc, as a spritzer with soda. Dubonnet. Lighter than a cocktail, more interesting than wine. At least something is going right tonight."

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View

AGNES B . . . a gentle evolution

First in Paris, now in New York . . . a designer whose strength is "un"-designed pieces: understated, casual, subtle

Agnes, *right*, in her Paris atelier wearing her simple separates. *Far right*: Her clothes work equally well in New York. Here, a tweed jacket and skirt, cashmere pullover and red muffler.

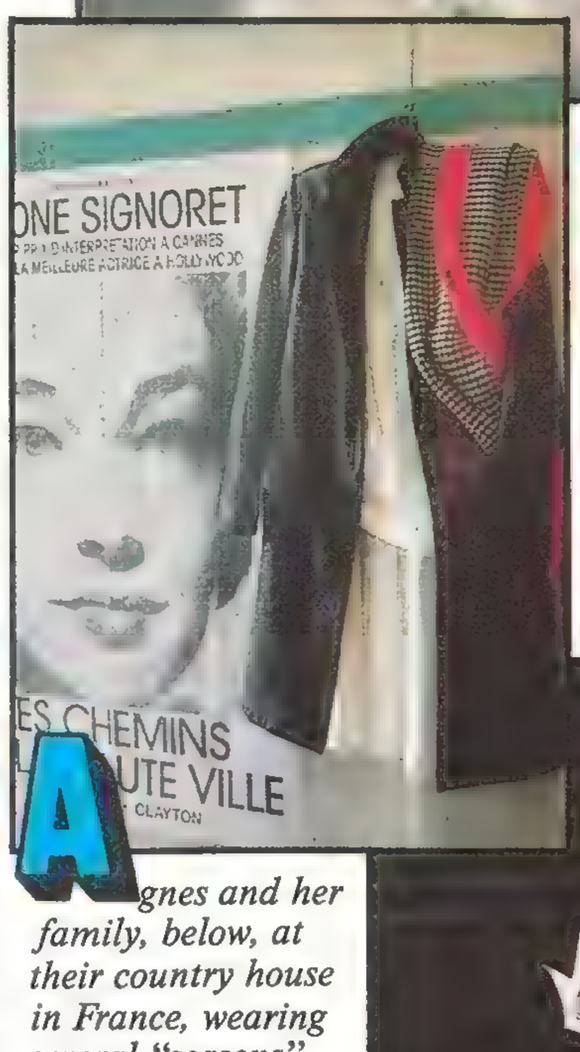
The label inside her clothes reads simply: Agnes B rue du jour. Rue du Jour is a tiny street in the Les Halles quarter of Paris next to the imposing St. Eustache cathedral. From the very first day Agnes (the B stands for her family name) opened her boutique there over seven years ago, it has been packed with women like her who love unpretentious inexpensive clothes that do not date, do fit well, and get better and better as time goes on.

The atmosphere of the boutique tells a lot about Agnes and her style. Piles of colored T-shirts are stacked on wooden shelves. An arrangement of clothes is tacked up on the wall by Agnes as her "suggestion" of how to combine various pieces. Drawings by artist-friends and old film posters are here and there. There is light, music, and the feeling of a house in the country. Dressing rooms are one big curtained-off room where women undress communally, piling their choices on low benches. Small tame birds fly freely, resting on the branches of tall green plants.

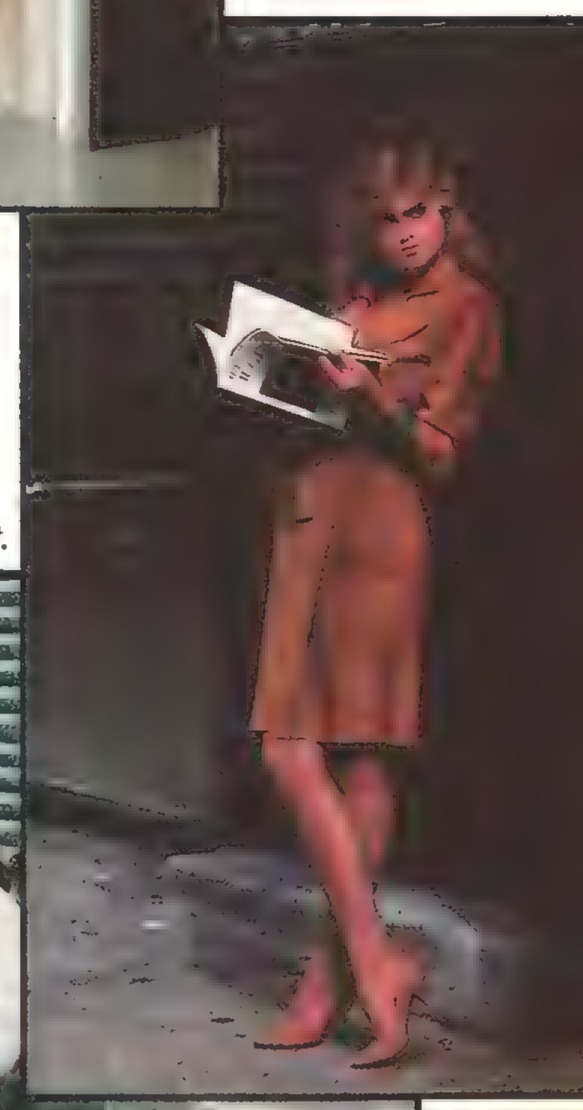
"I don't design 'signature' clothes," says Agnes. "I make the kind of clothes that I like to wear: 'un'-designed pieces made of fine materials—cotton, leather, linen, and silk. My clothes evolve from one season to the next." Agnes works exclusively with French factories to produce the new updated additions to her previous collections, clothes that she keeps on feeding into her five boutiques. (Four in France, now one in New York at 116 Prince Street in SoHo.) "I like 'passe partout' clothes," she says. "Clothes that let the personality of the person come through."

Agnes has recently opened a man's store in Paris so men can have their own space to try on many of the same things that are sold in the women's boutique. "I make them in larger sizes and different colors," she laughs. "And now I have a children's boutique with the same things in small sizes." *("View" continued on page 228)*

BRIGITTE LACOMBE



Agnes pins "idea outfits" up on the wall of her Paris boutique, left. Below, one of her simple suede wrap-dresses photographed in downtown New York.



Agnes and her family, below, at their country house in France, wearing several "seasons" of her clothes. Here is the spirit of what Agnes B is all about.

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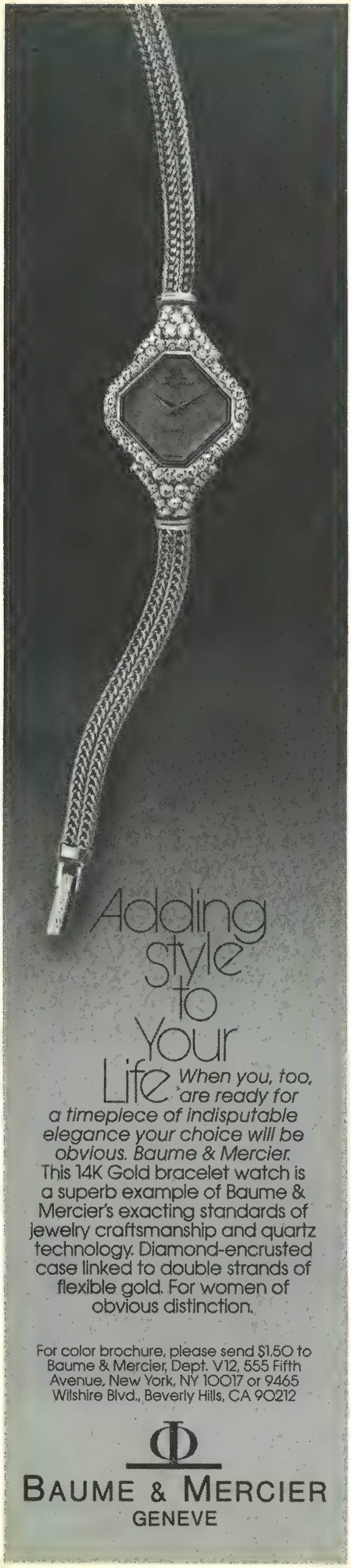

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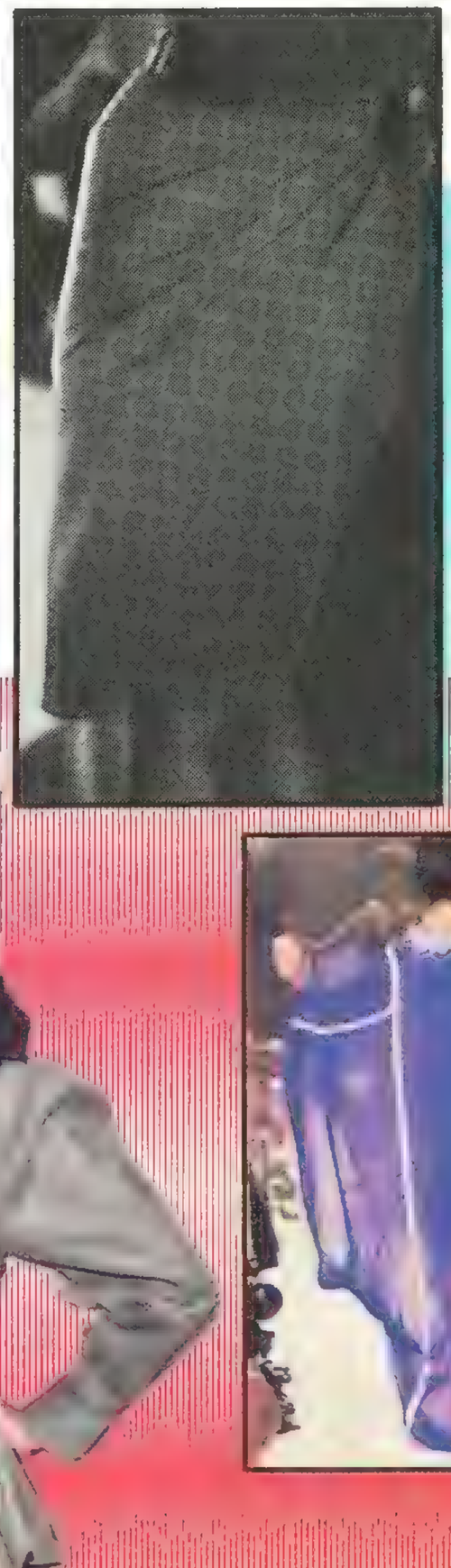
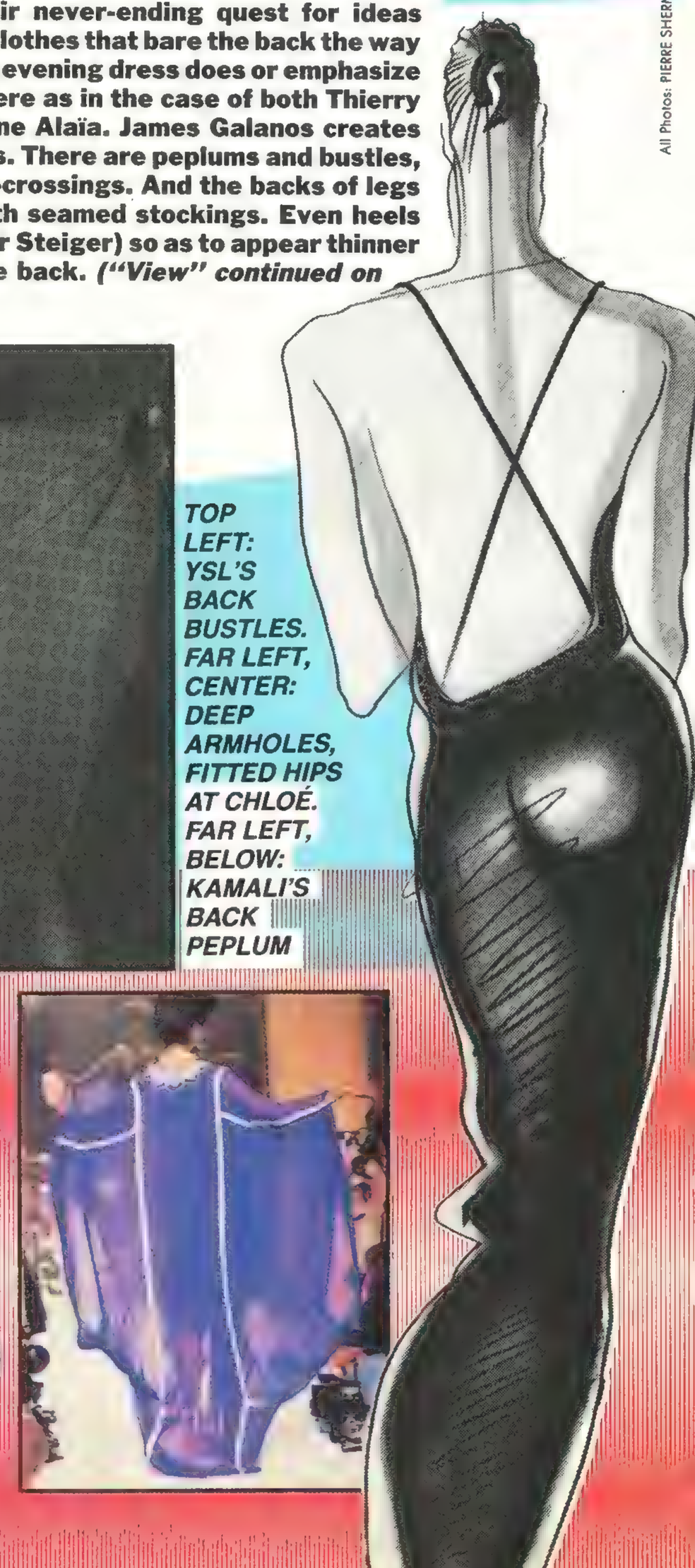
Remember the Loretta Young Show? The 'fifties TV comedy with Loretta sweeping into the room in a big chiffon dress? That was the original "entrance maker." Now, in the 'eighties, we turn our back on the fluff and stuff of the 'fifties and find that fashion has taken a definite turn . . . to the back.

Designers in their never-ending quest for ideas have come up with clothes that bare the back the way Oscar de la Renta's evening dress does or emphasize the waist and derriere as in the case of both Thierry Mugler and Azzedine Alaïa. James Galanos creates trompe l'oeil effects. There are peplums and bustles, deep V's, and criss-crossings. And the backs of legs are emphasized with seamed stockings. Even heels are sculpted (Walter Steiger) so as to appear thinner when seen from the back. ***("View" continued on page 232)***





BELOW: LOWEST BACK YET BY OSCAR DE LA RENTA. CENTER: BACK WRAP SKIRT: ALAÏA. BELOW CENTER: SHEER CAFTAN: GIVENCHY

TOP LEFT: YSL'S BACK BUSTLES. FAR LEFT, CENTER: DEEP ARMHOLES, FITTED HIPS AT CHLOÉ. FAR LEFT, BELOW: KAMALI'S BACK PEPLUM

All Photos: PIERRE SHERMAN. Illustration: TONY VIRAMONTES

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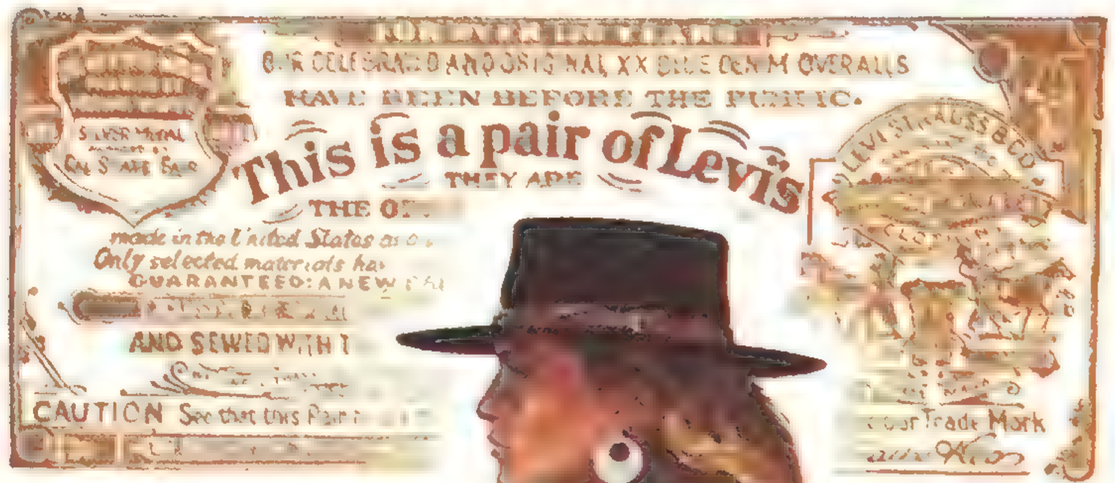

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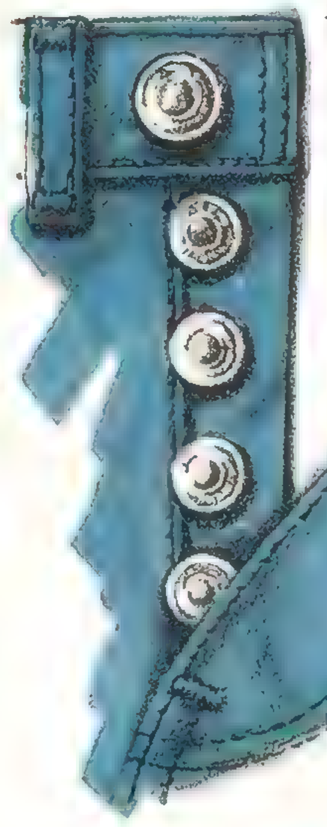

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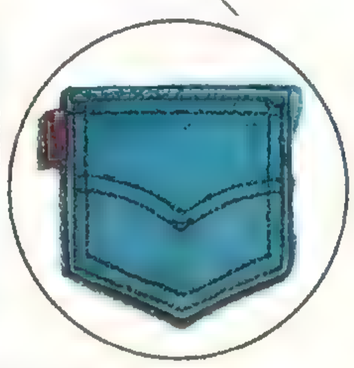

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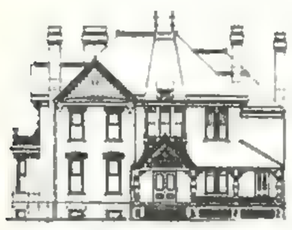

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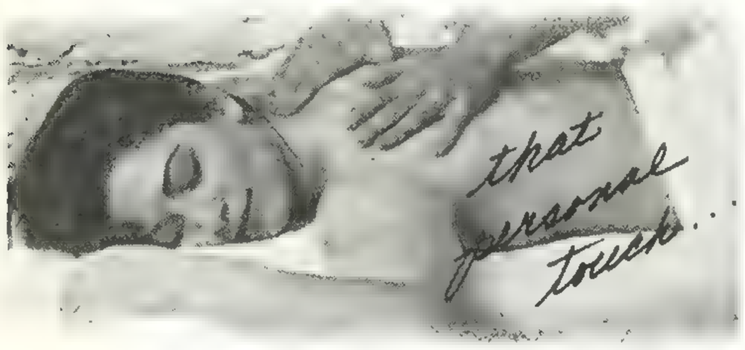

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VOGUE'S

View

A Craving For men's clothes

Some women shop ONLY in men's departments. They like the bigness and luxury of a piece of man's clothing

There are men's clothes that many women always want (and often steal from men's closets!), whether it be his cashmere sweaters, Burberry raincoat, denim workshirt, or terry cloth bathrobe. Now that "oversized" is chic, women are going directly to men's stores or departments to buy men's larger sizes for themselves.

Above: L. L. Bean's man's waterproof cotton many-pocketed hunting jacket

Above: Suzy Vasillov and Jay McLaughlin wearing the same man's argyll sweater vest. Right: rows of bright cashmeres at Andre Oliver

"The clothes are less expensive and often of better quality," says one woman who has been shopping in the boy's department of Brooks Brothers for years. She and many women like her in NYC never shop in the women's department, preferring the "real" look and feel of an authentic piece of man's clothing. Such women also like shopping for riding shirts and boots at H. Kauffman & Sons Saddlery on Twenty-fourth Street, even if they don't ride. They will buy cashmeres by the dozen at Paul Stuart or Andre Oliver. They buy men's dress shirts at Charvet in Paris, or rent a boy's tuxedo for a black tie party. They seek out Army/Navy stores in their cities or in New York, shop at Clark's Men's Shoe Store on West Forty-second Street or Paragon Athletic Goods Co. for men's work clothes or rough outerwear.

A plethora of men's-women's stores specializing in the "collegiate look" has opened on New York's Upper East Side. J. McLaughlin, formerly Sea Island, has four stores specializing in tweeds, Shetlands, cashmeres, hunting looks, men's shirtings and accessories. Men and women shop together, often buying the same (man's) item. Other similar stores in New York are: Latham House, Peter Elliot, and Sils Mara. Sils Mara resembles Hemisphères in Paris, favorite of young Parisians who love a clean-cut American look.

L. L. Bean, Maine's famous mail-order sporting-goods store, has long been an all-time favorite of women who like an outdoorsy "country" look. Here again they mail-order from the men's section of the catalogue. They like rainproof cotton hunting jackets, flannel-lined jeans worn with oversized Ragg wool sweaters and socks with men's rubber-duck shoes, and men's flannel nightshirts worn belted as "at home" dresses. *("View" continued on page 234)*

Photo: JADE ALBERT. Illustration: CATHY BARANCIK

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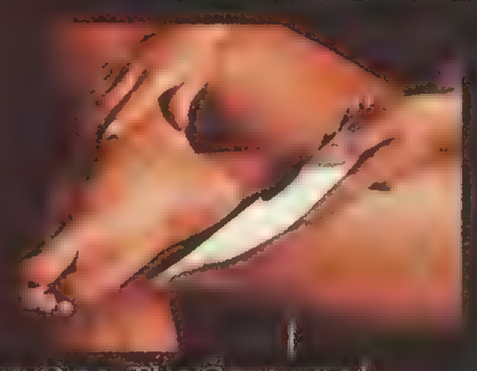

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The environment is the message

Exciting new retailing concepts involving architecture and atmosphere are changing the shopping habits of modern women

Shopping isn't what it used to be, a way to while away an afternoon or an alternative to a game of tennis. With time now a precious commodity, women are demanding "more from a store." These days the atmosphere of a store is planned along with the actual layout and color scheme to create its image and define its customer. Retail planners are experimenting with bold new architectural and environmental concepts to make shopping attractive, easier, and an enriching experience.

As far back as 1959, Geraldine Stutz created the "Street of Shops" at Henri Bendel in New York. This breaking up of big store space into small intimate shops was revolutionary at the time and, in the words of Miss Stutz, "the single most copied retail idea of the second half of the twentieth century."

The Twenty-Four Collection combines antiques, art, and "today" clothes in Florida

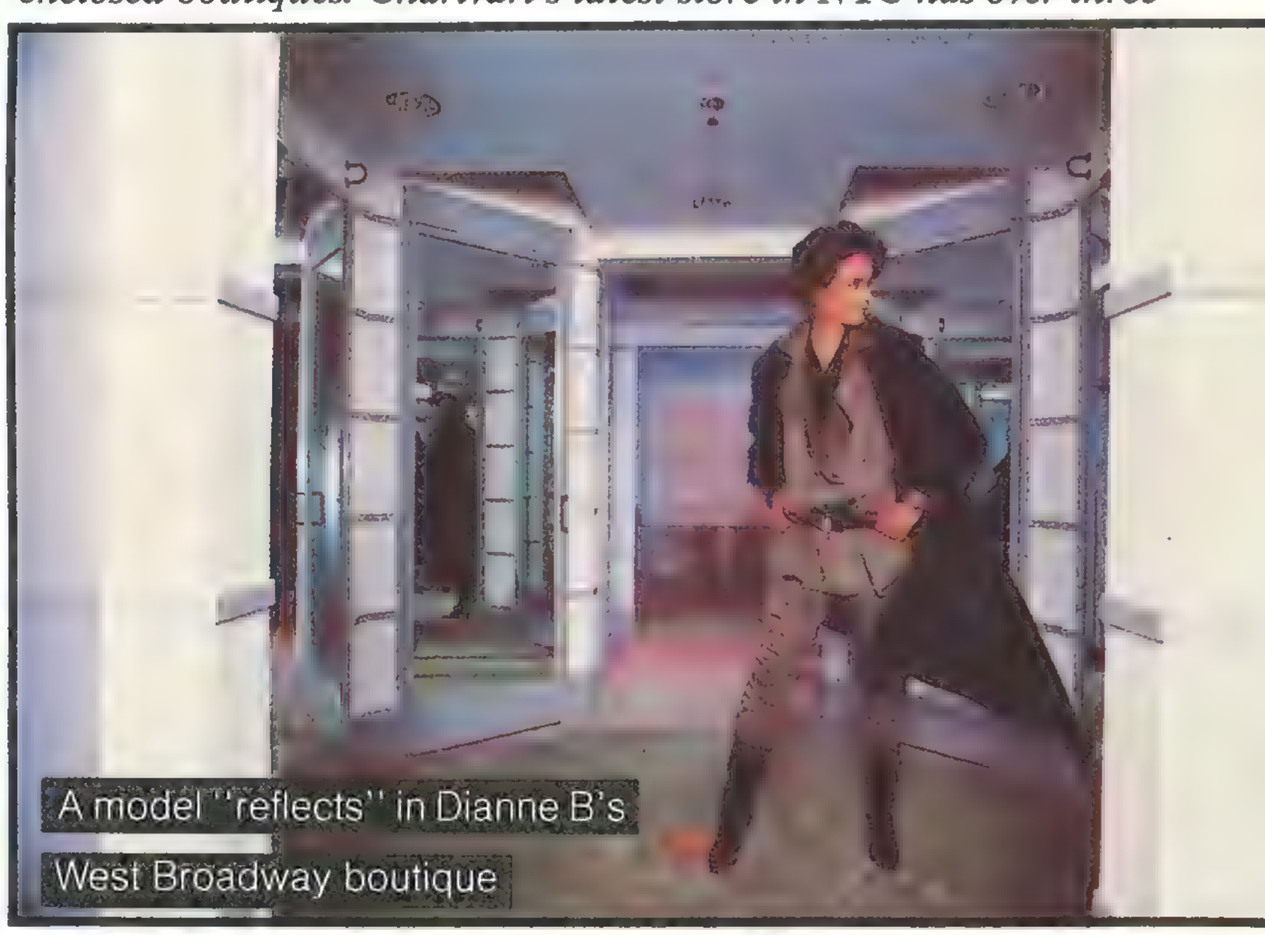
Edward Finkelstein of R.H. Macy's recently created his own kind of shopping atmosphere in departments called The Cellar. Every conceivable kind of food and equipment for the home can be found in row upon row of delightfully displayed merchandise.

Some department stores are ripping out entire floors, for example, Saks Fifth Avenue in NYC, where circular shopping areas have been created using monochromatic woods and soft lighting. The Twenty-Four Collection in Florida combines an art gallery and retail clothing store all under one beautifully designed roof.

Yohji Yamamoto has the new Charivari Workshop as a backdrop

JADE ALBERT

spaces as is the case of Zoran's "minimal" boutique. Barney's NYC penthouse has a sweeping staircase and skylights with glass-enclosed boutiques. Charivari's latest store in NYC has over three thousand feet of space that owner Selma Weiser describes as "a minimal setting to reflect the spirit of Japan's new designers."



A model "reflects" in Dianne B's West Broadway boutique

Off Madison Avenue on Sixty-ninth Street is a veritable jewel of a store called Sointu, which according to owner Kipp-Trafton means "harmony and balance" (in Finnish). The interior is designed to set off unique objects in pure formal space. Down in SoHo, Dianne B has a boutique that she says "appeals to the artist in everyone!" Geometric-patterned pink and grey walls are reflected infinitely by mirrors in the circular dressing room. She says the atmosphere dramatizes the clothes and customers who love to "dress up." Even Janovic Plaza at Sixty-seventh Street and Third Avenue in NYC is now "colored" to inspire customers to buy its product: paint!

("View" continued on page 238)

Center pyramid is a resting and focal point at Sointu

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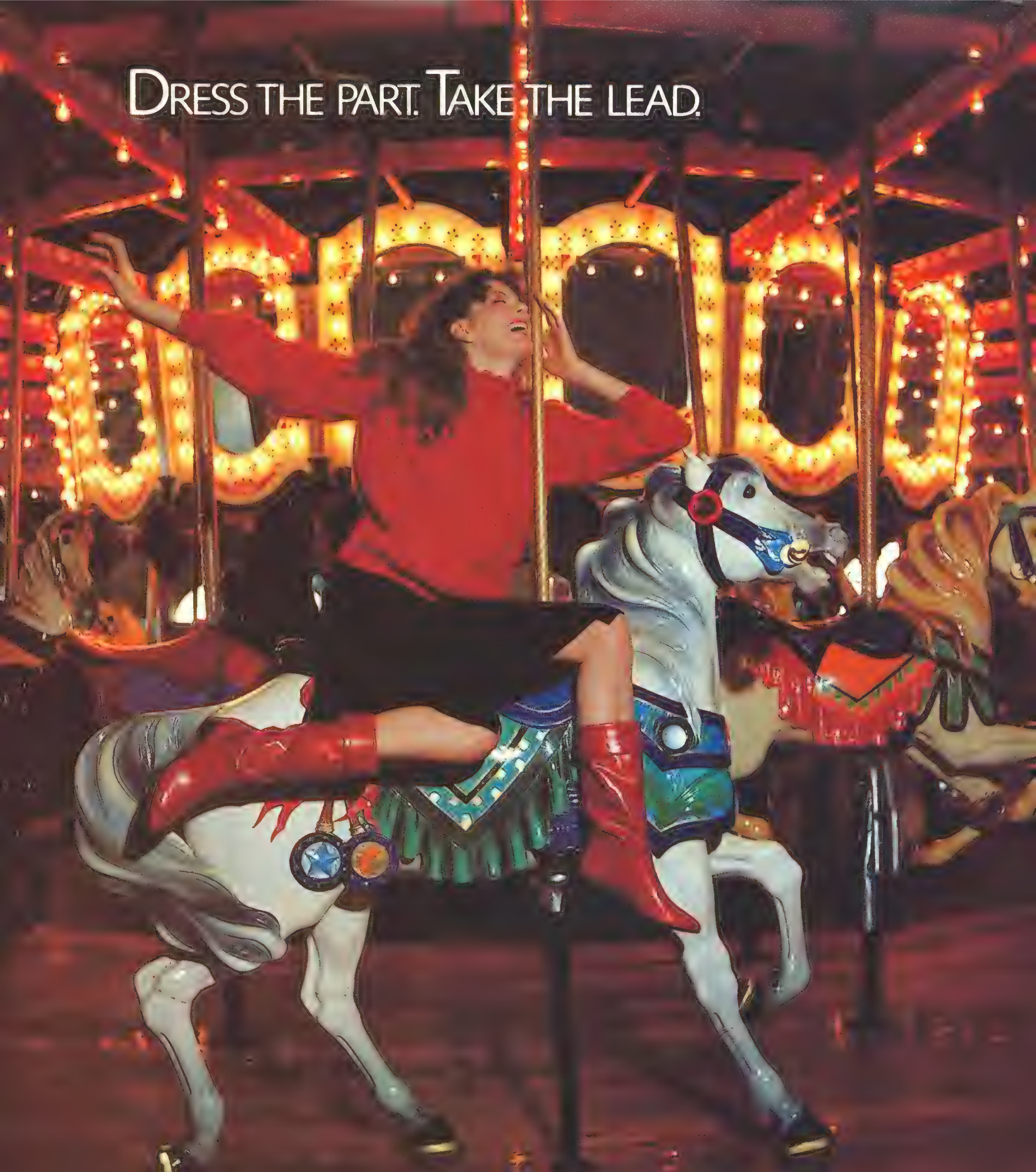
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PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

In a "skirt" season, the best skirts... men's style—with more style...fashion changes: starting with a belt...winter's wear-to-work uniform?

Clearly, it's a trend: "Name" designers are expanding more and more . . . and, this year, they often have new—additional—lower-priced collections. That may be an "Executive Dress" by Albert Nipon . . . tops, skirts, and trousers from a new Alfred Sung Sport . . . or, from Issey Miyake's (new in the U.S. this spring) "Plantation" collection, easy-going cotton pieces, reportedly inspired by the style he's seen on young people in Tokyo. For spring, what's new also is Sport 2 by John Anthony: off-hour clothes, items to put with what you own—pants, skirts, jackets, and tops in cottons or linen. Halston has signed an agreement with J.C. Penney Company Inc. to provide, next year, exclusive designs for men's, women's, children's clothes and home furnishings. In fall, too, you'll find a new Anne Klein II: separates pieces, Anne Klein style, at somewhere between "moderate" and "designer" prices.

In New York last summer, his cotton-knit pieces (T-shirts, tunics, cardigans, skirts, and shorts) became city hot-weather uniforms; now Zoran is looking toward the same sort of success by translating his spare shapes into winter velours: in black, white, grey, or teal blue, they're interchangeable tops, bottoms, and tunic dresses. Retail prices range from about $40-$140. . . . It's interesting, in this his-hers-or-ours time, just how many top women's lingerie designers (Sami, Loré, Fernando Sanchez, to name a few) are turning their sights to men; and they're producing those men's pieces—robes, pyjamas, shorts—in decidedly elegant (silk, silk knit, moiré, or fine cotton) fabrics. Fernando Sanchez has just begun a new expanded men's line, now making the sort of beautiful kimono robes, pants, and tops he's done before only for friends and special customers. Pinky and Dianne, in addition to their ready-to-wear, now too are making lounge and sleepwear for men and women; the men's pieces come in silk broadcloth. Who's buying men's? Women, sometimes: charmeuse pyjamas—in men's sizes, more oversized for a woman to wear at-home; sleep shirts—to belt, wear out as the easiest dresses. Explains Sami—Samantha Robbins: "I've always thought the best thing about these pieces is that a woman can buy them for a man; be wonderfully generous; then wear them herself."

Good looking and made for what's coming in hot-weather clothes: Some new sleek matte-white accessories. Look for small shoulder bags in new—and precise—architectural shapes and some remarkable new white jewelry: Cara Croninger is casting milky-white bracelet cuffs in modern undulating shapes; Bonwillum has squared lightest-weight white earring clips; Stephen Dweck is stringing chalk-white beads for beautiful bold necklaces. The best white jewelry pieces, you'll find, often come in new materials (acrylics, Teflon, matte-painted metals); it's white jewelry to wear with clothes that are black, white, or in beautiful brights. White jewelry now is being worked in modern ways, some new ways that you haven't seen before.

"Clearly, it's a trend: 'Name' designers this year are adding new lower-priced collections"

If there's one—quickest—change you can make in the look of clothes now, it's probably adding a new belt; designers for spring are showing more clothes with real waists than we've seen for a while . . . and they're showing some remarkable belts in the process. At Milan spring ready-to-wear collections, one favorite device was double-belting: two identical belts—one at the waist, the second angled slightly lower. For the most part, what's new—again—are belts that are wide: one Barry Kieselstein-Cord grosgrain-covered leather belt at Perry Ellis measures in at five inches. (Karl Lagerfeld's "Merry Widows"—surprisingly supple ones, often of elastic and suede—are the widest of wide: they cover hip to bust, nine-and-a-half inches.) Wide belts are turning up in leathers, fabric, and snakeskin; you'll find neutral browns and tans plus bright (jade green, cobalt blue, hot orange) accents. These are belts made to give real shape; the look is constructed and crisp, not soft and sashy. Easier to wear versions come in widths of three or four inches. . . .

The consensus is starting to come clear: In a fall/winter of skirts and more skirts, there are some great skirts; what's interesting is the skirt diversity. A great skirt this season may come narrow and precise—as Perry Ellis' above-the-knee back-button wool—or in a softer shape, like Oscar de la Renta's yoked skirt for night in black velvet. It may be just at the knee (as Zoran's pull-on or YSL's classic black leather skirt) or long (as Norma Kamali's narrow gabardines). A number of skirts, now, wrap in back: calf-covering, narrow, and in black gabardine from Karl Lagerfeld . . . or short, body-clinging, and in brown suede as Azzedine Alaïa does it. One clue to the season's best? Many of these shapes are showing up, in other fabrics, in imitative workings in lower-priced markets. . . .

In terms of what you'll see on ski slopes this winter, what's coming, it seems, is a familiar ski-clothes shape: big blouson jackets and body-hugging trousers. After seasons of oversized overalls, layered legs, and neutral sorts of colors, there are plenty of bright fabrics, the narrowest stretch ski pants again, even stirrup legs (found, say, on lean stretch corduroy trousers—pants that can be worn anytime, when it's cold out). In Europe, women have been choosing the skinniest stretch overalls (Ellesse is a favorite make), putting thin silk underwear beneath, then layering on a big-big parka. Their sunglasses: made by Vuarnet . . . and picked mostly for anti-glare properties. . . . More about men's style: When women are wearing, at its best, it's with individual style and wit. That may mean taking a man's lightweight suit jacket that's oversized but not overwhelming and putting it with a neat white T-shirt and short narrow skirt . . . or pulling on men's trousers—ones too generous at the waist—and cinching them with a classic lizard belt. Always, what's key: a strong sense of the woman beneath. —KATHLEEN MADDEN

The wonderfully delicious gift.

It looks like a Tia Maria holiday.

63 PROOF LIQUEUR © W.A. TAYLOR & CO FLORIDA 1982

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There's a new fashion balance this month—

WHEREIN SMALL CHANGES EQUAL LARGE PLEASURES

It's no secret: December is traditionally a month of pleasures, a month for delights of every kind. What is surprising this December—the ways in which small elements of change have a new and far-reaching impact. Now, there are charming, unexpected touches at a time when all of us are looking for a little "more." In this issue, you'll find a good deal more. Here, a guideline to certain key changes—large and small—that make a difference this month . . . and in the months ahead.

The most outstanding change: a whole new focus on the waist and it is symbolic of something much larger that's happening in fashion. Everywhere, there is a new—strong—emphasis on shape. There is a different line to clothes—bigger on top, narrower at the waist, rounder at the hip, often leg-revealing. It's a change in shape that gives clothes a different look; it's a change that gives clothes a different feeling when they're worn.

The starting point: the waist and a new wider belt. Sometimes it's a belt as wide as ten inches, but very soft—elasticized at the sides, zipped in back to make it very wearable. There are more constructed versions—belts five inches wide meant to be worn right at the waist. There are belts with ornate buckles that have all the impact of jewelry. There are belts in bright colors . . . belts in suede that wrap and rewrap . . . belts designed to be worn in pairs . . . belts that emphasize an already-narrowed waist and belts that literally create proportion by holding in the softness of a dress or oversized top. Whatever the choice, there's no question that a belt becomes the essential accessory for spring.

Another way to call attention to the waist—and a charming change: a vest, a surprise new "accessory." A small, body-close vest in fabric or in suede . . . in stripes, a tiny print, or all one color . . . a vest that goes over a blouse or over bare skin. There are even one-piece blouses and jackets with the illusion of a vest built right in.

The changes in jackets—which proved to be last fall's most successful element in dressing—also point up the waist. The key shape now: an easy, waist-length blouson—sometimes with dolman sleeves for even more softness . . . sometimes one blouson worn over another for even more of an effect. The other choice: a small-fitting spencer jacket—again, a jacket to the waist. Either way, it's always much lighter, much thinner—the look may be "tailored," but the feeling is that of a very soft top.

Color creates its own sense of change—and it becomes a delightful alternative. All you have to add is one thing and the difference is unmistakable: a bright red muffler to wrap close to the face in a cold-weather climate . . . a brilliant yellow strapless sweater in a hot-weather place . . . a bright blue blouson . . . a new-shaped high-heeled pump in green or red-with-blue. At its best, it's color that defines the newest shapes.

A continuing change: the continuing menswear influence. What started last fall with the use of traditional tweeds, checks, and plaids has evolved for warm-weather dressing in the most irresistible way—in the most irresistible new patterns and textures: shirting stripes, rep silk stripes, every kind of pinstripe, glen plaids, other plaids, classic checks. The difference now is in the extraordinary lightness of the textures—and a shift to lighter color—even a black-and-white glen plaid for spring comes out "blurrier," slightly greyed. But the real change: in the thinnest thin silks and cottons, cotton poplin with the look of gabardine, the gauziest linens, even an ultra-thin denim. Inherent in this way of dressing: real answers for women who have to be dressed for day—these are textures/patterns that work perfectly in new suit and coat-dressing options. Another part of the charm: you can have that appealing oversized scale of menswear—the inviting bigness of a soft-shouldered dressing-gown coat or outsized jacket that can be belted or not, depending.

There's a definite legginess everywhere. For one thing, it's a season of skirts, not pants. And the skirts that look best are short—not mini-short, but just-to-the-knee (the whole question of hemlines seems to have resolved itself neatly, with a minimum of fuss). Or, if it is a longer skirt—and they do exist—it's a slit or unbuttoned skirt allowing the leg to come through. But it's in the evolution—the out-and-out excitement—of stockings that legs take on real interest. Stockings that are thinner, lighter, prettier for warmer weather in new lacy, geometric, or small-dot designs—in white or in color. And when one of these interesting new stockings combines with a high-heeled shoe in an interesting new color—it's enough of a difference to change the look of almost anything in your closet.

There's a subtle change to an even more uncomplicated, minimal way of warm-weather dressing. It's unexcessive, understated, modern in the best casual American style: a V-neck cashmere pullover and narrow matching skirt . . . a bare cashmere tank-top dress and cardigan . . . an easy-falling tunic dress. Going a step further for real resort—"non-dressing" dressing in pure white: a white cotton undershirt dress . . . a white cotton caftan with big dolman sleeves . . . a gauzy white pullover and pants . . . a white satin shirt-tunic—an anything-you-want-it-to-be kind of top to slide over anything you want—pants, a skirt, bare legs. The freshness—the appeal—is nonstop.

Where there's makeup for a new season, there are always changes. But the biggest change stands apart from any "news." It's a change in attitude: there's an ever-growing sophistication of approach today, a sophistication that allows for the most unexpected colors and textures because we now know how to create the looks we want, how to mix and blend, how to use makeup to get just the right degree of finish. The color changes ahead: either a new neutral khaki palette, or paler colors—mint, apricot, smoky lilac—all soft, shimmered, sheer in texture. Even for hair, there's a shift to mix-of-color haircolors—a blend of six or seven shades in your own color "family" to give a more natural effect. The greatest hair enhancer—the biggest hair-coloring change—shine. Modern technology now permits "colored" hair to be in glorious, healthy condition; you shouldn't settle for anything less. And, as with adding color in fashion—adding new color to makeup or to hair is an instant pick-up—you don't have to do another thing and you feel very different.

But the truth is: given the nature of active women and their lives today, no one stops at "one thing." We do more and in turn demand more. Nothing is simple and we are involved on many levels. And as we extend our own boundaries, our search for things that work, things that are appealing also becomes extended. What catches the eye—an attractiveness; style, really—and it goes beyond fashion per se. We are all aware that style is no longer (if, indeed, it ever was) confined to a dress or a jacket. Increasingly, it is all around us; in a new pen that's matte black and sleek as a racing car . . . in a set of classic luggage that happens to be the most beautiful shade of pale ivory . . . in the home computer everyone wants for Christmas . . . in the fastest running shoe . . . in the new pleasures of style that now exist on every level.

Popes and

Painters . . .

RAPHAEL'S "THE ADORATION OF THE MAGI," OIL ON WOOD PANEL, PART OF AN ALTAR-PIECE (15-3/8" x 74-13/16") PAINTED ABOUT 1502 FOR THE ODDI CHAPEL IN THE CHURCH OF SAN FRANCESCO IN PERUGIA; CAPTURED BY NAPOLEON, IN 1817 IT WAS RETRIEVED AND PLACED IN THE NEW VATICAN PICTURE GALLERY BY POPE PIUS VII.

REVELATIONS OF THE VATICAN COLLECTIONS

Popes as patrons set

he Vatican Collections: The Papacy and Art," an exhibition of over two hundred works of art drawn from the extensive and splendid collections assembled by the papacy, will be seen in 1983 at

By Barbara Rose

The Metropolitan Museum of Art in New York City, The Art Institute of Chicago, and M.H. de Young Memorial Museum of the Fine Arts Museums of San Francisco. Combining treasures of the Vatican Museums, St. Peter's Basilica, its Grotte and Apostolic Library, and the papal apartments, this is the first such Vatican exhibition to be sent abroad.

Ranging from antiquities collected by the humanist popes, including the famous Hellenistic Apollo Belvedere and the Belvedere Torso that inspired Michelangelo, to recent modern paintings purchased by the Vatican for its Collection of Modern Religious Art, the works express both the religious sentiment and the esthetic taste of the popes through the ages. Included are masterpieces by such great painters as Raphael, Fra Angelico, Leonardo da Vinci, and Nicholas Poussin—all of these carried off by Napoleon and after 1815 returned to the Vatican to adorn its illustrious picture gallery.

The selections are among the most important in the various collections housed in the art historical marvel that is Vatican City, creations of the greatest artistic geniuses of their time working for the most enlightened patrons—popes who used their wealth and power to extol religion through art.

When the long awaited Vatican exhibition arrives in New York City, in February, 1983, the importance of the popes as art patrons who set taste, created artistic careers, and altered the course of art history will be amply evident. With a vast income derived from their expanding land holdings, accompanied at times by an even vaster ambition for grandiose artistic creations that would leave the world forever marked by the achievements of their reigns, the occupants of the Throne of Peter were the likely employers of the greatest artists of their time. For the popes, art patronage was both a duty and a responsibility. One Renaissance Pope, Gregory XIII, even maintained that the papacy had an obligation to commission monumental projects from artists, artisans, and builders to keep them working.

Public-service projects, however, were not uppermost in the minds of the most celebrated papal patrons, whose aim rather was to associate their own immortality with the fame of the most inspired artists. Julius II, the Renaissance pope who commissioned major works from Michelangelo, Raphael, and Bramante, among others, and Urban VIII, the backer of Bernini and such Bolognese painters as Guido Reni and Guercino, considered art patronage not a duty of their high office, but a personal pleasure as well.

For popes as cultivated and complex as Julius II and Urban VIII, part of the joy of commissioning art was an intimate interchange with the artists, to whom they made suggestions or even specific demands regarding the execution of the works they commissioned. The intense relationships of the popes and their families with the greatest artists of their times form a fascinating chapter in the history of art that helps to explain why Italian art—with Rome as its magnetic center—set the pace for the rest of Western painting, sculpture, and architecture for the centuries when the

LEONARDO DA VINCI'S 1482 "SAINT JEROME," OIL ON WOOD (40-9/16" x 29-1/2"); ONCE OWNED BY NAPOLEON'S UNCLE, CARDINAL JOSEPH FESCH, IT WAS FIRST EXHIBITED IN THE VATICAN GALLERY BY POPE PIUS IX IN 1857.

taste, made careers, altered the course of art history

popes were at the zenith of their temporal power and wealth.

Normally, the relationship between papal patrons and the artists they hired to decorate their palaces, family churches, and the Vatican itself was cordial if not warm. There were instances, however, when the relationship between pontiff and his chosen artist would become strained. The most famous confrontation was between two of the most powerful personalities of the Renaissance: Pope Julius II and Michelangelo.

Originally, Julius II, born Giuliano della Rovere, ordered forty monumental sculptures from Michelangelo in 1505. The pharaonic overtones of commissioning your own tomb during your lifetime could not have escaped the papal patrons, who in fact were making equally imperial land conquests.

Summoned by Julius to Rome from Florence, where he had just finished half of the cartoon for the "Battle of Cascina," Michelangelo railed against not being paid an advance to cover expenses and demanded an audience with the Pope. When Julius II refused to see him, Michelangelo rode back to Florence and refused to do further work on the tomb. Since both the patron and the artist in this case have been described as frequently expressing *terribilità*—awesome wrath—and often frightening all around them, one can imagine the nature of this historic stalemate which continued throughout Michelangelo's life.

Obviously, no artist, not even Michelangelo, was going to hold out against the most powerful figure in Christendom, God's vicar on earth. Late in 1506, Michelangelo traveled to Bologna where Julius was leading the Papal troops on a mission against the French.

The remarkable Julius, who enjoyed analogies between his own reign and that of the Caesar, had also commissioned Raphael to paint mural decorations for his apartments in the new Vatican palace that included the room that holds the wonder of Renaissance mural painting, "Stanza della Segnatura." Because of his brilliance and energy, he was sometimes referred to as the "eighth wonder of the world." Machiavelli described Julius II as violent, audacious, unstable, and rash; others referred to him as angry and brooding. No doubt, the "wondrous" Pope and the "divine" artist he employed were a match for each other.

Julius accused Michelangelo of deserting him; Michelangelo countered he had not been properly paid. The affair remained at a stalemate until, late in life, sick of being sued by the Della Rovere family, Michelangelo offered to return his advances or finish the tomb with three figures, including Moses, carved by him, and three figures by another artist.

When Julius II died in 1513, he was succeeded by Leo X, who had been Giovanni de Medici. In contrast with Julius, Leo X was described as mild mannered and sweet tempered. Michelangelo had been raised by the Medici family in Florence and felt a natural rapport with Leo X and one of his successors, Clement VII, who was born Giulio de Medici. Leo X was determined to keep Michelangelo busy out of Rome because, some have suggested, his rivals Raphael and Bramante, who were working in the Vatican, did not want the "terrible" artist in town. A friend wrote to Michelangelo explaining Pope Leo's difficult position: "You could obtain anything you wanted, not castles, *(Continued on page 338)*

NICOLAS POUSSIN: "THE MARTYRDOM OF SAINT ERASMUS," OIL ON CANVAS (126" x 73-1/4"), PAINTED IN 1629 FOR ST. PETER'S BASILICA AT THE VATICAN, LATER REPLACED BY A MOSAIC COPY. THE PAINTING, CAPTURED BY NAPOLEON, WAS RETURNED TO ROME AND HUNG IN THE VATICAN PICTURE GALLERY BY POPE PIUS VII IN 1817.

Popes respected artists as, like themselves, divinely

THE VATICAN COLLECTIONS

inspired human beings

FRA ANGELICO: "THE BIRTH OF SAINT NICHOLAS, HIS CALLING, AND THE GIFT OF DOWRIES TO THREE POOR GIRLS," TEMPERA ON WOOD (13" x 24-3/16"), ONE OF THREE PREDELLA PANELS OF SCENES FROM THE LIFE OF SAINT NICHOLAS. PAINTED IN 1437 FOR THE CHURCH OF SAN DOMENICO IN PERUGIA, IT WAS REMOVED TO THE LOUVRE BY NAPOLEON, WAS ONE OF THOSE RETURNED IN 1817 TO THE VATICAN PICTURE GALLERY BY POPE PIUS VII.

THE BIG TIME

Ben Kingsley in Gandhi the actor of the year in the movie of the year

Ben Kingsley—thirty-eight, a quiet, balding man with eyes like a lively room heated by a great fire—is probably his generation's greatest actor. British, a leading member of the Royal Shakespeare Company, his portrait of Gandhi in Sir Richard Attenborough's glorious new film is a revelation. An hour into the movie—it is three-and-a-half hours in all—audiences are smiling when Gandhi smiles, laughing when he laughs, tearing when he grieves: these are symptoms of having fallen in love. You understand how millions fell in love with him. This Gandhi has the most profound kind of charm—the charm of a shining integrity, a luminous intelligence, a puckish, even Chaplinesque, sense of humor.

"I started out like most people, thinking of Gandhi as primarily mystical, holy, spiritual," Ben Kingsley says. "I came to understand him as pragmatic, a genius of politics. He said, 'I am a politician trying to be a saint, not a saint trying to be a politician.' What he did went beyond the struggle against imperialism—there have been very awful ways of struggling against imperialism. His was so extraordinary, with its roots in Christianity. Think: He freed the country of its Christian rulers by reminding them of their own religious teachings. . . ."

Twenty years in the making, the movie spanning six decades of Gandhi's life has its own history. At one point, Picasso was to design the logo and graphics. Alec Guinness was invited to play Gandhi; so, too—at other points—were Dirk Bogarde, Peter Finch,

(Continued on page 337)

Avedon

Fashion, beauty details, last pages

King

THE BIG TIME

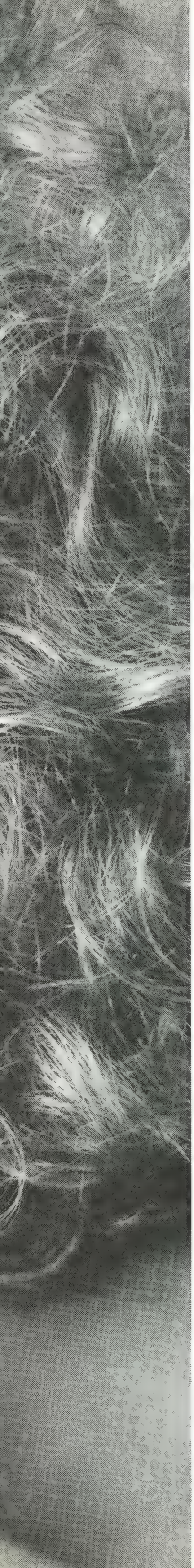
What's black & white and read all over? Judith Krantz!

BY AMY GROSS

Judith Krantz, whose intuition is a hotline to global fantasies of the good life, knows the importance to the good life of good hair. I am not being snide. Good hair counts. You know it, I know it. Judith Krantz's heroines all have the thickest hair. The color is always devastating. Never merely brown but "the deep brown of the best mink." Never simply blond but "silver-gilt . . . saxon-white curls." *Mistral's Daughter* (Crown), her new novel, stars three generations of redheads, one of whom has "a tumult of hair . . . the dark orange of apricot jam."

Height counts too. Krantz makes all her heroines tall. She fixes them up with tall men—colossi among men, infinitely successful and powerful, with the soul of Spencer Tracy. She also gives each tall heroine a short girl friend, a warm, open, funny, loyal, pretty girl friend: *Kiki Kavanaugh drew herself up impressively. Five feet, two and three quarters of an inch of audacious female.*

Judy Krantz, who looks like a big sunny blond on her book jacket, is five feet, two and three-quarters inches. She weighs in at a minuscule ninety-six pounds, which is just two pounds over the "fighting weight" of ninety-four pounds prescribed for her by Beverly Hills' Mike Abrums, a tyrannical ex-Marine officer who is exercise teacher to the stars, President and Mrs. Reagan, and Judy. She goes three times a week, for a twenty-minute workout. At Abrums's command, she has purged her diet of salt, sugar, red meat, fats, and all but the occasional alcoholic *(Continued on page 339)*



THE BIG TIME

Jessica Lange: out of the jungle with two big films—Frances and Tootsie

Her silvery laugh is like that of a delighted child, and when she talks about herself, she says "Jess." That name alone rules her out as a gauzy blond starlet, though in the past some have tried to mold her into one. Dino De Laurentiis plucked her from thousands of unknowns for her first film role, the dishy paper-doll anthropologist who fired the soul of King Kong but drew the wrath of critics who wrote her off as just another perfect face. In *The Postman Always Rings Twice,* Lange, all pouting mouth and panting sensuality, tangled on the kitchen table with Jack Nicholson who pronounced her "the sex star of the 'eighties."

Nicholson was also said to have commented that Lange was "a delicate fawn crossed with a Buick." That's probably closer to the truth. Because what Jessica Lange is, close up, is a surprise: a hardy, smart, Midwestern country girl with the broad-planed face and tenacious brown eyes of one of Willa Cather's heroines. The granddaughter of Finnish and Dutch-German immigrants, Lange mixes a dark Nordic fatalism with an unbounded prairie optimism. She is a woman who says firmly, "If I believe in something strongly—and hard enough and long enough—it will come into existence. It's always worked for me." And, somehow, you're convinced.

Presumably, it was that spirit that propelled Lange out of Cloquet, Minnesota, to the state university to study art, to Paris to study mime, and to New York to model. Her first loss of faith came with the *King Kong* debacle, then her abrupt orphaning by her Hollywood godfathers. "I could never be that disappointed again. I could never be that hurt again," Lange says. "What developed was a wariness when it came to human contact. I felt myself kind of closing off. One door shuts, then another."

Supposedly, Diane Keaton, Jane Fonda, and Goldie Hawn were considered; but it was Lange who fought for and won the title role in *Frances,* the scorching film biography of Frances Farmer, the outspoken 'thirties movie and stage actress who was blackballed by Hollywood and spent many of her later years in mental institutions.

Lange used the film as a laboratory for her own rage. "I have found in my life that people would say something to me, and instead of catching them on it I would just let it go, but it would settle in my heart and it would be stored there for a long time. Frances had a totally different approach. She confronted everything, everyone. She was a warrior. This was at the height of the studio star system: they told her how to dress, who to be seen with. And she paid no attention; she did all the things she wasn't supposed to do. When she finally came into conflict with Adolph Zukor and the tide turned, everyone was glad to get their licks in and to punish her."

For Lange, there were some shadows in the filming of *Frances.* "I spent so many months in the state of rage

(Continued on page 342)

Avedon

INTERNATIONAL PREVIEW

THE LOOK

On these eight pages, strong signals of change. Strong points of difference. Starting—everywhere! —with a total emphasis on shape, on the body. Primary focus: the waist; next, the hips. And with new elements of shape, a new working out of proportion; new definitions of pieces. What follows: other key points to watch. And new names to watch —designers with very distinctive fashion points of view...

Leading indicator of change: the shape of a suit at Saint Laurent Rive Gauche. His new-version safari jacket—longer, narrowed and wide-belted at the waist to give a different line, a different emphasis. Matching narrow black wool gabardine skirt; white cotton shirt.

THE LOOKS TO COME!

At Chloé, Karl Lagerfeld's prophetic line. The key—the widest wide belt in Paris—and the softest—here, in rhinestone-studded suede. Other Lagerfeld shapes-to-watch: his new softer, rounded navy coat over his big-collared white silk crêpe de Chine blouse, with easy navy pants.

These eight pages: hair, Jean-Marc Maniatis; makeup, Linda Cantello.
Details, stores, last pages.

King

The most prophetic jacket shape: Armani's double blousons in an equally prophetic mix of menswear textures and patterns —stripe-lined red suede over a waist-cropped wool plaid, striped shirt.

The Japanese approach—adventurous, free-spirited! The unexpected sweater-top at Issey Miyake—dotted, super-thin, wonderfully colored . . . and full, full parachute pants.

King

THE SHAPE OF THINGS TO COME

No one does a belt bigger . . . or softer than Karl Lagerfeld for Chloé. With his new two-piece dress—his signature big-collared white blouse and soft print skirt—the finish of a wider-than-wide (10 inch!) soft suede cinch.

Another way to define the waist—the body—from Valentino: silky hip-held fringe over dresses, over pants. Here on a wrapover top and matching, narrow, short skirt

The impeccable Emanuel Ungaro mix: menswear patterns in thin thin fabrics; a soft-shouldered coat; a waist-focused vest! . . . strong points everywhere.

Dresses are news. A softer narrowness is news. Gianfranco Ferre's perfect little black dinner dress—the back gently bloused, the hip held . . . all body, all bareness, all legs.

Details, stores, last pages

THE SHAPE OF THINGS TO COME

And keep your eye on the "doubles" idea. Key in Karl Lagerfeld's Chloé collection—a double-jacket suit—both softer, rounder, bigger scaled; set off by a small skirt, a small blouse.

The suit to watch: From Saint Laurent Rive Gauche— a jacket that defines the waist, flares lightly over the hips; a short, straight skirt. For its purity of shape, its proportion.

King

All over: a strong sense of the body . . . a strong sense of design (even in a bathing suit) . . . a sophisticated sense of coloring—it comes together in Issey Miyake's maillot of strange bottle green.

News: knitting this way, a dress this way—from Karl Lagerfeld for Chloé, a navy cotton knit tank-chemise—long, very narrow, "shaped" at the hip by one of his terrific wide belts . . . a perfect white blouse worn underneath.

King

Another approach: the nonconformist dressing of Comme des Garcons—totally unique takes on an oversized jacket, T-shirt, asymmetrically-cut culottes . . . all soft, free-form . . .

THE SHAPE OF THINGS TO COME

The message: the proportion . . . Gianni Versace's bigger, bolder dolman-sleeve silk blouse—cut on the bias, narrowing in at the waist. And a narrower skirt—belted, "double-breasted."

To watch: this kind of knitting, this jacket shape —Claude Montana's new softer blouson in navy knit with dolman sleeves, pleated knit trousers—both fabric-piped. And his striped dolman-sleeve sweater with its crisp white linen collar —a new beat to a classic kind of charm.

Details, stores, last pages.

PORTRAIT OF A HOUSE—AS THE ARTIST

"This house is so much like me that it is like talking to myself," says American expatriate painter, sculptor Cy Twombly, of the summer retreat—both stark and luscious—he has created for living and working in the Roman countryside. Reflecting the strange beauty of this contrast, Deborah Turbeville's remarkable photo essay

Hard, clean, bright—the beauty of an empty canvas—and a nearly empty room, filled with inspiration: Cy Twombly in the upstairs studio of his country house

Deborah Turbeville

Left
Copyright ©
Dia Art
Foundation
1979

Artist's inspiration: the green and expansive lapdscape that Cy Twombly sees from his house—punctuated by the dark and mysterious ruins of a fortified "borgo" (small village) built in 1300.

"The fire that consumes all before it" is the fifth panel of *Fifty Days at Iliam,* the magnificent ten-part work in oil, crayon, and pencil that Twombly created at this house in summers over a two-year period (1977-78).

Deborah Turbeville

In the large sitting room, a gathering of richness, drawn from antiquity: Ming pots, Flemish tapestry, ancient sculpture fragments, a Corinthian helmet dating from fifth century B.C., Italian baroque chairs

The Avant-Garde Is Dead

By Carter Ratcliff

The art ge... Willem de Kooning and Franz Kline, noisy instead of quiet, muscular not meditative. This is Cy Twombly's heritage. He is what critic Harold Rosenberg called an Action Painter, a practitioner of frazzled, improvisational abstraction. Yet he chose to make his New York School gestures in Rome rather than in Manhattan. This was to pull the historical rug out from under himself. It was to abandon the ready-to-hand role of the esthetic pioneer. (De Kooning and the rest of that earlier generation saw themselves as adventurers in a cultural wilderness) for something very different: artist-as-pilgrim, a seeker after the light of an ancient Mediterranean culture. This meant redefining the

(Continued page 337)

The Artist: His House

By Sandi Britton

An artist is what he creates; and the living and working spaces with which he surrounds himself are, if he is very special, an evolving mirror of that creation.

At his summer house in the Italian countryside, in the lush, expansive province of Viterbo, American contemporary painter, sculptor Cy Twombly, who has made his home in Italy since 1957 and winters in a Borgia palazzo in Rome, has made a retreat that, he says, "is so much like me that it is like talking to myself;

(Continued page 337)

In room-sized passage between two bedrooms, above: enfilade of Italian baroque chairs: papier-mâché Twombly sculpture placed on Flemish tapestry; "Suma," one of recent series of Twombly paintings on paper. Left: In Twombly's bedroom, heavy bed-sheltering draperies, rare tapestries, 1938 Picasso drawing

Beauty in a storeroom: wood that's not for burning, a Swiss wood carrier on wheels, Augustan sculpture poised on the relic from a Greek temple—discovered in the waters of a stream running near this house.

Deborah Turbeville

champagne
music color lights
gossip and the clothes
have the best time of all
fashion shows
the new spectaculars

SHOWING OFF

By Joan Juliet Buck

One of the pleasures of life is running into people one knows while one is looking one's best. Social life was invented to this end; but for years, its true purpose was obscured with dutiful feelings about theatrical first nights, movie premieres, and the causes for which funds are raised.

All that has changed. No longer does one have to pay for the pleasure of being seen looking one's best by enduring two to four hours of a play, a film, a concert, or an opera. One can still pay one's dues to society (two hundred to a thousand dollars per ticket) and do good, but the requirement these days is simply to look at clothes. Obviously, one was doing that in the first place; but now the clothes are on models who are paid to wear them on catwalks, elevated stages, runways surrounded with a great deal of staging—lights, music, choreography, men in lion heads, transient ballerinas—and the clothes are the focus rather than the subliminal pleasure of the evening.

This is a tremendous relief. The kind of attention one can pay to things when one is looking one's best is a diffuse, gentle attention that is the natural result of being concentrated on the weight of one's earrings, the fit *(Continued on page 341)*

The place to see and be seen—Valentino's glittering fashion extravaganza: eight hundred for cocktails, three hundred and thirty intimate friends for dinner. Left: The triumphant host. Right: The SRO audience. Bianca Jagger sat next to Calvin Klein who sat next to Muhammad Ali who sat next to Raquel Welch who sat next to Norman Mailer. . . .

Arthur Elgort

The vital question: how private can public people be? Publicly, Zoe Caldwell and Robert Whitehead are theater dazzlers known, most recently, for their *Medea*: her Tony-winning portrayal, his outstanding direction and production. Privately, they're the Whiteheads—living a very family centered, all-American country life

Painting at home one of Robert Whitehead's passions

Duane Michals

Zoe Caldwell, in her daring and triumphant portrayal of "Medea"

the whitehe

If youth is wasted on the young so, too, are marriage and childbearing. To truly appreciate all three phenomena, ripeness is probably all. How cruel, then, that women, especially, can seldom afford the time it takes to go from green to golden. Marrying early is, after all, a lot like getting to a sale on the first day. And she who wants a child and hesitates too long has lost. So what a pleasure it is to meet a couple who refused to be rushed: Zoe and Robert Whitehead—forty-nine and sixty-six respectively and the parents of a boy thirteen and another of ten. Mrs. Whitehead had held out for a man "I really felt related to in the best possible way." Once she had spotted him, Mr. Whitehead never had a chance.

BY MARY CANTWELL

Mrs. Whitehead is, of course, Zoe Caldwell, a remarkable actress who started performing during her Australian childhood. Since then, she has gone wherever the work was challenging, seduced by little but the promises implied by art. One suspects she wanted only to be great, a simple wish that precludes distractions. Most recently, Miss Caldwell has played Medea, in the past Colette and Miss Jean Brodie. And now? "Since the boys have been born, unless it's an extraordinary challenge," she says, "I'm really not interested in just acting." Moans a passionate fan of my acquaintance, "It was a sad day for the theater when Zoe Caldwell had a baby."

A small woman with soot-black eyes, Miss Caldwell has a formidable dramatic technique, a technique that extends to her everyday conversation. Sentences swoop and glide; when *(Continued on page 343)*

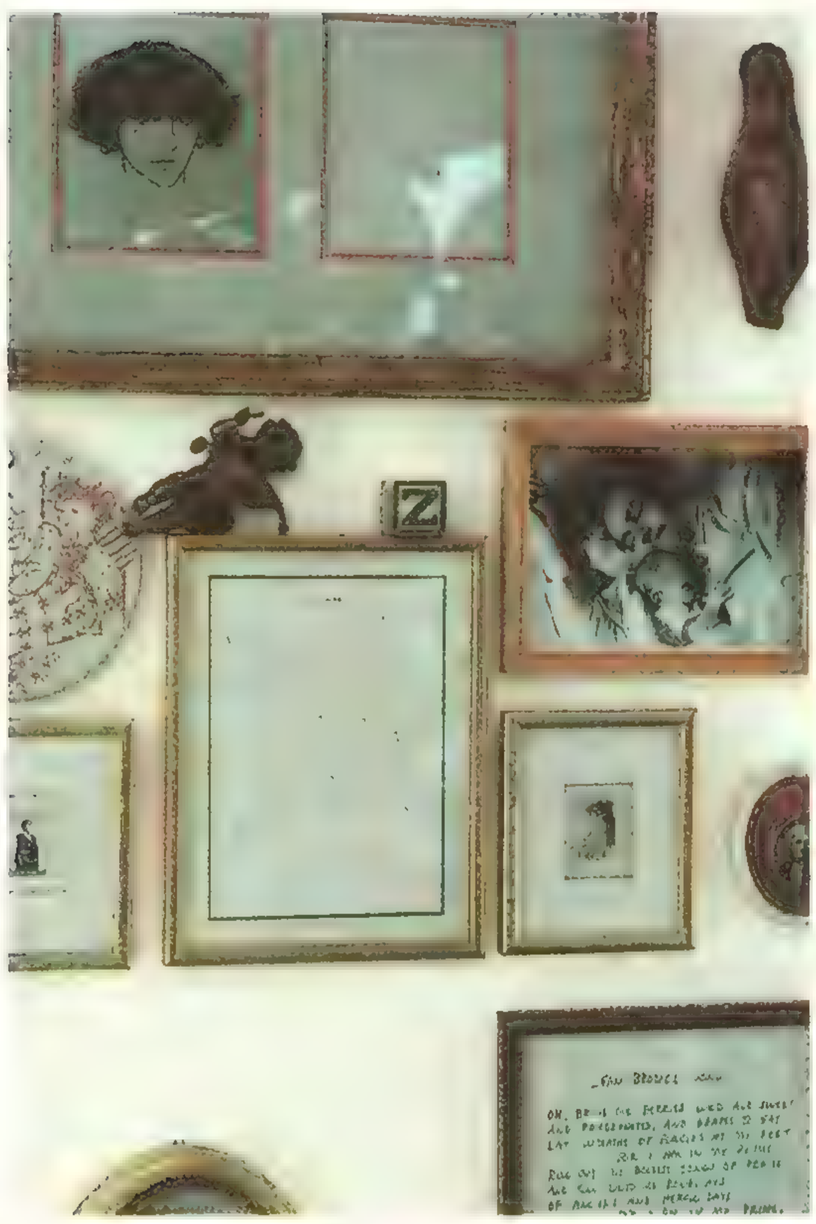
Pausing during a woodsy walk in back of their house: thirteen-year-old Sam, Robert and Zoe, ten-year-old Charlie, with dogs Fanny and Lou. Below: The house that Zoe and Robert designed with help from theatrical set designer Ben Edwards. (He designed "Medea" sets; his wife, Jane Greenwood, designed the costumes.) "We sat and argued the house out, as though we were doing a play together," Zoe says.

ads

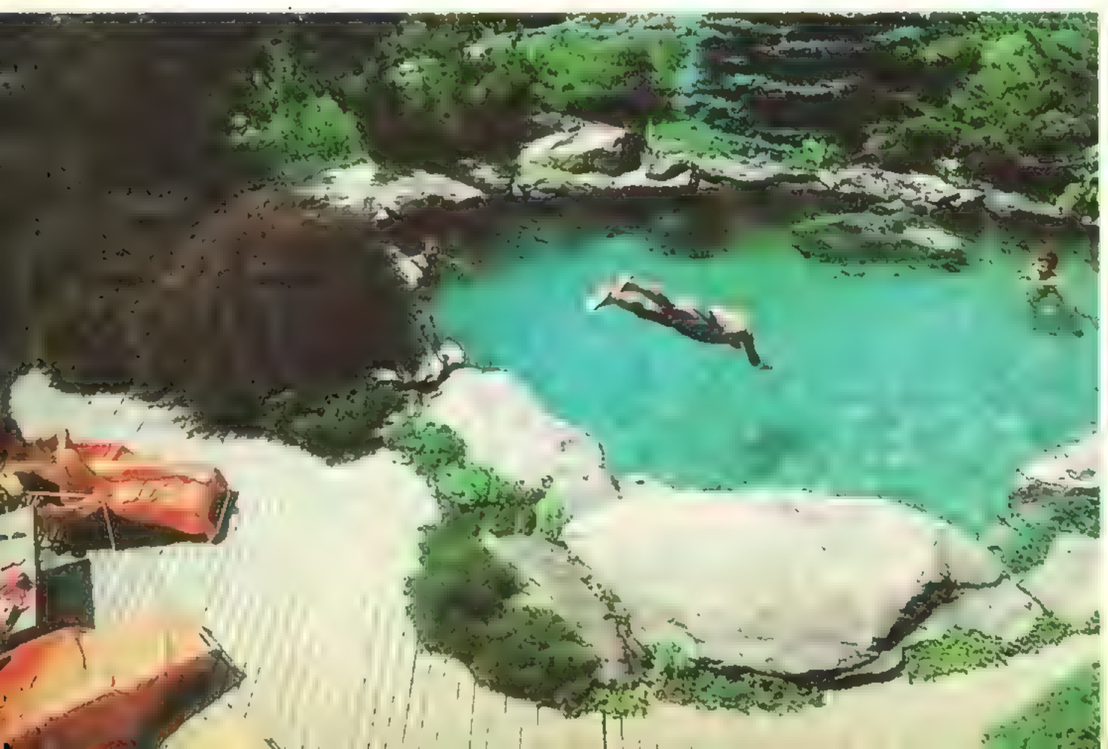
"Happy families really are alike... they enclose the stranger in their circle. Happy families are not exclusive; they give you a good time"

Duane Michals

"Their house is an
enormous set...
the country kitchen is
the country kitchen...
the long pine table
with its homely fare,
a fire roaring
in the fireplace...
windows looking out on
acres of woodland"



the whiteheads



The family playing Monopoly, above, in huge, living-roomy kitchen where, say the Whiteheads, "we live in the winter." Seventeenth-century paneling, mantelpiece were rescued from friend producer Cheryl Crawford's house fire. Left, top: Some of Zoe's most personal memorabilia: a letter of praise from Helen Hayes, flanked by her present of two drawings; handwritten verses of "Jean Brodie's Song" ("The Prime Of

Miss Jean Brodie" was one of Zoe's most ravishing starring parts); a photo of Robert asleep with baby Sam. Far left: Like a natural, rock-rimmed pool, the beautifully landscaped swimming pool—a favorite sunning, funning spot for the whole family. Near left: Poster made in 1890s by Art Nouveau Czech painter Alfons Mucha, to commemorate Sarah Bernhardt's "Medea" (Zoe gave a stunning portrayal of Bernhardt on TV several years ago), is a much-prized gift to Zoe from Judith Anderson, who starred in Whitehead's original "Medea" in 1947. Zoe, right, is a talented enthusiastic cook. Her secret: simplicity. That's the secret of both Whiteheads: beneath their extraordinary excellence, a disarming simplicity.

Duane Michals

THE MOST DAZZLE

One of the real delights
of the season—the most
glorious diamonds—the jewel
that reflects, that captures—the season's
splendor at its best, matched here,
with shimmering, gala makeup. . . First, a truly
extraordinary necklace: sixty-seven gleaming round
diamonds from Harry Winston, set in platinum. And, equally
special, the iridescent makeup—the smoky eye, the neutral
mouth, washed with a subdued metallic shine. From
Estée Lauder, Copper Gleam/Nightforest Green eyes, Heirloom
Gold lips, nails. Hair, these six pages, Garren for Garren,
New York; manicures, Josephine Allen for Il-makiage.

Diamonds to delight . . . *Opposite:* Corum's curving Deco-style pavé diamond/platinum/onyx bracelet, and triangular diamond studs. With them, the bravado of a bold "diamond" powder glittering the eye, a vibrant lip color with the surprise of a contrasting nail. All makeup from Christian Dior: Platinum/Platinum Slate eyeshadow; Colombine lip color topped with Irisé Gold. The deep scarlet nails, Lulu . . . . And, *this page,* the fragile splendor of a transparent stone-studded watch—a very special, very eye-catching diamond collectible from Corum. Neiman-Marcus. Makeup, Tyen for Christian Dior. Details, last pages.

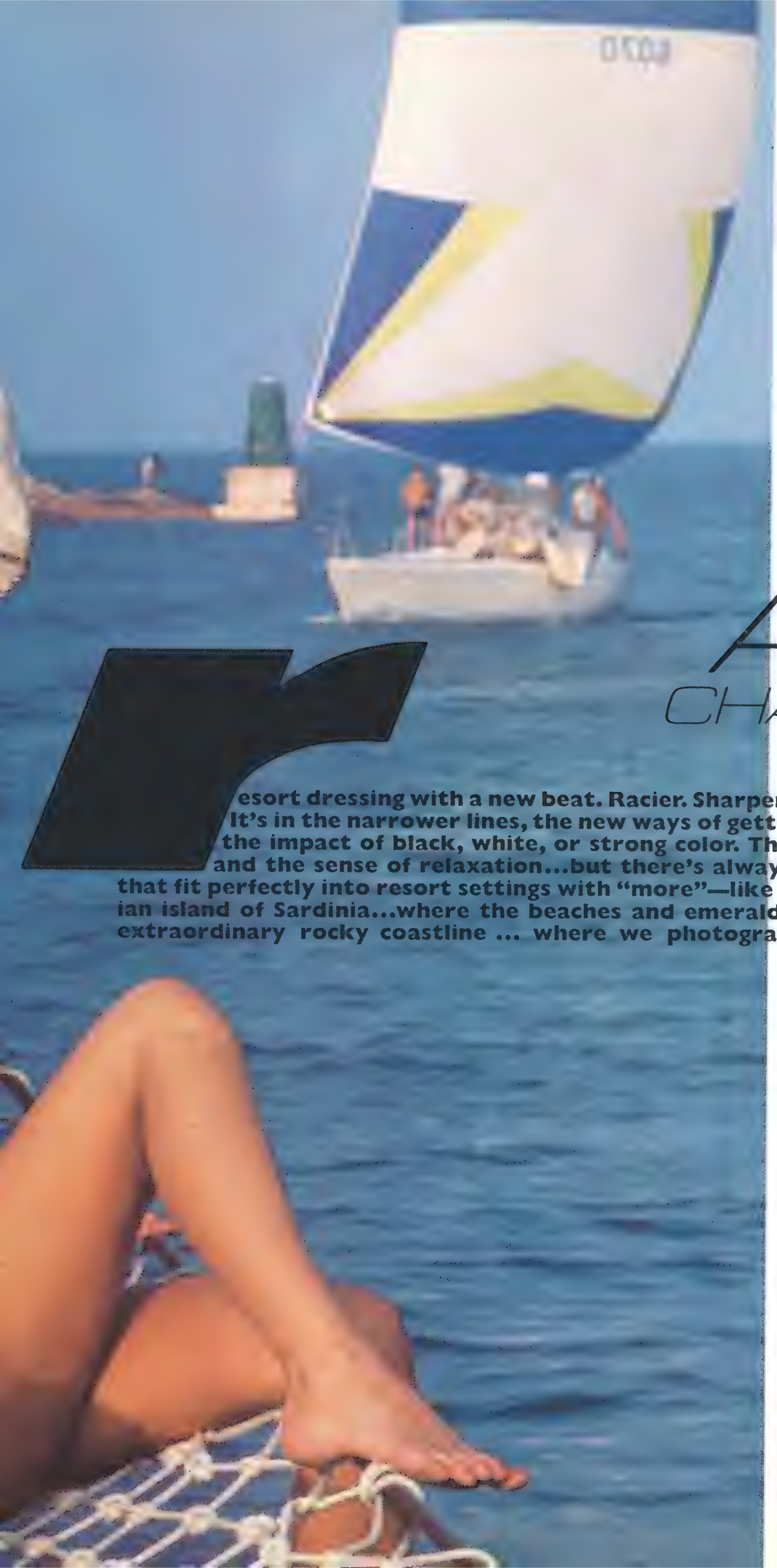
THE MOST DAZZLE

Hiro

Hands. Nails. And a dazzling ring! The one *above,*
Van Cleef & Arpels' "cushion-shaped" diamond
solitaire, more than fifteen glorious—flawless—carats,
set in platinum. The nails, in Shiseido's Scarlet
Red, the best, truest red this season. . . .
Opposite: From Angela Cummings of Tiffany,
a delicate diamond/platinum butterfly necklace—
like a jeweled lacy collar. Also from Tiffany,
the double-stud white and canary diamond earrings. . . .
Beauty Note: Makeup at its most alluring—
eyes lined, with iridescent shadow swept onto
the cheekbone in a soft, glittering curve.
From L'Oréal: Twilight eyeliner,
Nightglow and Starlight shadows.

THE MOST DAZZLE

Hiro



A REAL CHANGE OF PACE

esort dressing with a new beat. Racier. Sharper. Much more sophisticated. It's in the narrower lines, the new ways of getting at bareness, at body; in the impact of black, white, or strong color. The ease still comes through, and the sense of relaxation...but there's always more. These are clothes that fit perfectly into resort settings with "more"—like Costa Smeralda on the Italian island of Sardinia...where the beaches and emerald water are set against an extraordinary rocky coastline ... where we photographed these twenty pages

You see the change of pace even in maillots, in sundresses. The ones here are from OMO Norma Kamali. Near left: Renée Simonsen, winner of the 1982 "Face of the 80s" contest, wears a strapless maillot designed as carefully as a dress. It's white with black sides to give a narrower line to the hip (of Antron/Lycra, about $58). Bloomingdale's; Burdines; Marshall Field's; Mano's, Laguna Beach CA; Joseph Magnin. . . . Far left: Talisa (you'll see both these models throughout this section) in a short black cotton sundress with a bikini attached (about $48). Lord & Taylor; John Wanamaker; Jordan Marsh, Boston; The Sun Shop, Phoenix AZ. These twenty pages: hair, Louis Alonzo of Pipino-Buccheri; makeup, Ariella. Details, last pages. . . .

Beauty Note: When you're in or on the water all the time, body care really counts. A good regimen: Body Buffer for cleansing, and skin-sleeking Firming Gel. Helena Rubinstein's Beauté Body Life collection has both.

A REAL CHANGE OF PACE

A tiny black tank top and a short, slim skirt of black dots on fuchsia silk, opposite—spare, sleek, calculated to make the most of a tan. Tank, of rayon, about $150. Skirt, about $185. And there's a wonderful white linen jacket you don't see. By Donna Karan and Louis Dell'Olio for Anne Klein & Co. Top

For instant impact—a bare, black, all-body look

and skirt at Bonwit Teller, NYC; John Wanamaker; Burdines; Hudson's; Sakowitz; I. Magnin. The background: the Hotel Cala di Volpe, Costa Smeralda's first hotel, designed by architect Jacques Couëlle. . . . This could be the sexiest silhouette anywhere! Azzedine Alaïa's body-celebrating sliver of a silk jersey dress, this page—bateau-necked, scooped low as can be in back . . . short! And for pure dash, his grommeted leather gloves. Dress, about $350. Bergdorf Goodman. . . . Beauty Note: More sophisticated color, opposite: Orlane's Rose Sauvage/Violet eyeshadow and Rose Shocking lipstick. Details, additional stores, next to last pages.

Andrea Blanch

A REAL CHANGE OF PACE

Andrea Blanch

Capturing the essence of life on Sardinia . . . of sophisticated resort life anywhere—the famous Rizzoli schooner, the "Mariette" . . . with gleaming brass fittings, rich mahogany. . . . The fashion—all white (down to the white lacy legs, sandals), easy, relaxed: Norma Kamali's body-conscious white cotton skirt ($44), tank top ($24). Saks Fifth Avenue; John Baldwin; Hudson's; Neiman-Marcus; Bullock's; Liberty House of Hawaii. The sophisticated makeup—dark-lined eyes, peaked at the corners, shadowed in smoky greys, blacks . . . and the subtle, paled mouth. The colors, all Revlon: Pewter Tint/Charkohl eye colors, A Rose Is a Rouge lip color. Details, additional stores, next to last pages.

The easy pleasures of warm-weather living...the luxury!

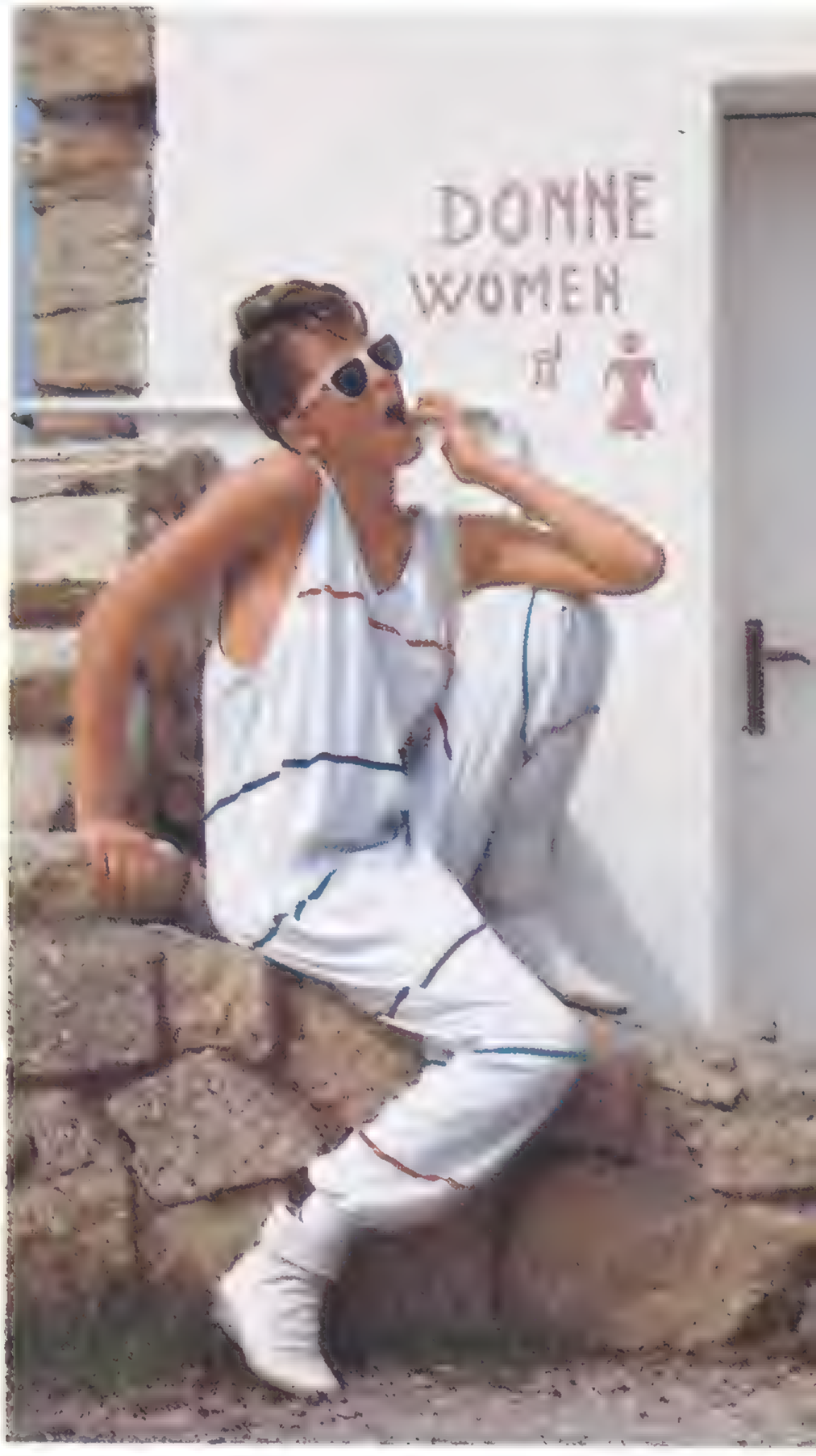
The lift of red and white...of clothes with something "more"

In almost every collection, this season, the temptation of "something red" . . . This page, Geoffrey Beene's lacquer-red linen damask dress, cut like a straight-falling chemise, with just a bit of "ease" at the hem . . . and worn with red lace legs! About $970. Late January at Altman's; Saks-Jandel; Rich's; Martha, Palm Beach and Bal Harbour; Jacobson's; Marshall Field's. . . . More red, in the turn-on of a primary-bright maillot—V-necked, deep-scooped in the back. Of Antron/Lycra, from Robby Len, about $30. Late December at Macy's, Herald Square; Jordan Marsh, Miami; Hudson's; Foley's, Houston. . . . And, the freshness of white—always strong for resort, anywhere. Opposite, Fernando Sanchez' standout pure white silk satin shirt, as easy as a big pyjama top, to slide over anything. About $160. Henri Bendel; J. M. Cook, Boston; Montaldo's, Denver; Balliet's; Subrosa, San Francisco; Susan Barry, Seattle WA. . . . And, the perfect white maillot—thin, beautifully cut, the thigh-high leg softened by a small, flirty ruffle. Of Antron/Lycra, Yves Saint Laurent Beachwear, about $48. Mid-January at Bonwit Teller; Body Shop, Jacksonville FL; Sakowitz; Eaton's, Canada. For details, see last pages.

A REAL CHANGE OF PACE

A REAL CHANGE OF PACE

Ultimate ease—relaxed, confidently clean-cut classics that work perfectly on deck at the Hotel Pitrizza, opposite: Ralph Lauren's navy cashmere short-sleeve sweater, white linen cuffed "lawn pants" (as easy as culottes) and white handkerchief-linen blouse with faggoted collar. Sweater, about $198; pants, about $138; blouse, about $198. Late January at Saks Fifth Avenue; Swansons on the Plaza; Polo/Ralph Lauren,



Dallas; Polo/Ralph Lauren, Houston; Polo/Ralph Lauren, San Antonio; I. Magnin. Santos watch, Les Must de Cartier. . . . Another easy mood, above: Krizia Poi's loose, white, sleeveless cotton/rayon jumpsuit with banded ankles and shots of colored stripes throughout. About $175. Late February at Dress Circle, Pittsburgh PA; Hattie, Birmingham MI; Loretta Blum, Dallas. . . . Beauty Note: Opposite, clear, clean neutrals from the Ralph Lauren Day collection: Sandstone Cheekbones; Cashmere Delicate Lipcolor and Honey Lipshine. Fashion details, next to last pages.

The cool comfort of white—shot with color...

Black and white...and very relaxed

Black and white . . . at their most casual, most appealing, for warmer weather: Norma Kamali's "New York City Girl" bodysuit—the perfect tank suit—left: pure comfort, pure cotton, about $45. Saks Fifth Avenue; J. M. Cook, Boston; Debrah's, Jacksonville Beach, FL; Burdines; Gantos, Grand Rapids MI. . . . And her bare, fitted "Wonder Woman" bra (about $27), with drawstring pants (about $45). Bra of Antron/Lycra; pants of cotton. Bloomingdale's; Sweet Fanny Adams, Philadelphia; Neiman-Marcus; Baby & Co., Seattle WA. The warm weather setting: beautiful Piccolo Romazzino beach. . . . Opposite page: Same ease, same impact—in white: Ralph Lauren's cool linen dropped-shoulder dress that unbuttons at the neckline—a dream! About $220. Bonwit Teller, NYC; Ralph Lauren for Women, Palm Beach; Polo/Ralph Lauren, Fort Lauderdale; Polo/Ralph Lauren, Chicago; Polo/Ralph Lauren, Houston. Cup, Bulgari. Photographed in the Hotel Cala di Volpe. Details, last pages.

A REAL CHANGE OF PACE

A REAL CHANGE OF FACE

Sweater dressing now: a sophisticated scramble of patterns and textures. Opposite, Perry Ellis' long, lean black and white striped cotton cardigan sharpened with fuchsia (about

Pattern—when you see it—is strong, graphic, mixed

$250) over a dotted V-necked linen shirt (about $96) and the skinniest striped linen pants (about $140). Late Dec. at Henri Bendel; Rich's; Marshall Field's; Swansons on the Plaza; Neiman-Marcus; Bullock's Westwood CA. . . . What you see again and again: straplessness. On this page, Calvin Klein's striped grey-and-ivory silk top (about $110) over black linen side-buttoned shorts (about $104). Altman's; Kaufmann's; Ivey's Carolinas; Neiman-Marcus; May D&F, Denver; I. Magnin. Details, more stores, last pages. . . . Background: the remarkable Costa Smeralda home of architect Jacques Couëlle. . . . Beauty Note: A key to makeup now: the look of a neutral mouth. Left, Almay's Opalescent Pink Colorplus Lipcolor.

The impact of a lot of bareness...a little shine

Key for warmer weather: the dare of skin revealed . . . the dash of iridescence! You see it, above, in Oleg Cassini's "slicker" maillot with the highest-cut leg, the lowest-plunged back. About $45. For Mare Moda, of Antron/Lycra. Saks Fifth Avenue; Filene's, Boston; Montaldo's; Davison's, Atlanta; Burdines, Dadeland FL; Bullocks Wilshire, Los Angeles. . . . And, opposite, in OMO Norma Kamali's brief little cotton playsuit—a tied midriff top (about $30), and high-thigh bikini (about $20). Bloomingdale's; Neiman-Marcus; Baby & Co., Seattle WA. . . . Beauty Note: The appeal of iridescence continues, with the soft shine of Elizabeth Arden's Rosefire Lipgloss on the mouth, and the subtle shimmer of Shimmering Star Highlighter dusted all over. Photographed relaxing by the pool, opposite, and in the old wing, above, of the Hotel Cala di Volpe. Details, last pages.

A REAL CHANGE OF PACE

Andrea Bianch

The raciness inherent in this season's resort clothes Opposite, in a short, shirred-and-draped evening dress from OMO Norma Kamali remarkable for the ombred blueberry color for the bravado of its bold, hip-held shape and bare back. About $750. OMO Norma Kamali, NYC; Neiman Marcus, Beverly Hills. On the old bridge at Cala di Volpe

Eye-catching...

the strong focus on the body

And, this page, into any vacation, anywhere, a few tears must fall! As for the make-up: an almost nonexistent lip color—Lancôme's Champagne lip color topped with Fondant gloss. Bright, contrast color nails, Lancôme's Sunburst nail lacquer. Slickery black maillot OMO Norma Kamali. Details stores see next to last pages

A REAL CHANGE OF PACE

To sew, to wear...the subtle play of texture with lace

Added emphasis for the look of narrowness—white, off-white. Above: In a long cotton knit bateau-neck T-top with sleeves to roll and straight linen calf-length skirt that buttons at the hip. Top: Vogue Pattern 8552; Held Fabrics. Skirt: Vogue American Designer Calvin Klein Pattern 1063. . . . The new white pants suit, opposite page—the longer jacket, more line through the shoulders. Plus a wonderful new way to wear it—with a lace scarf tucked into the neck. And the contrast of white stockings and bold sandals. Heavy linen double-breasted jacket: Vogue Pattern 8539. Matching pleat-front trousers with cuffs: Butterick Pattern 4704. Concord watch. These two pages, all linens by The Ulster Weaving Co. Accessories, pattern details, stores, last pages.

A REAL CHANGE OF PACE

VOGUE PATTERN 8539

BUTTERICK
PATTERN 4704

Andrea Blanch

FUR...TO THE LIMIT!

In a season of splendors—the ultimate! Fur, in all its glory ...distinguished, on these six pages, by the grandeur of scale, the quality of skins, the uniqueness of coloring—from the iciest whites, through silvers and gold, to the deepest midnight blacks. It's fur at its most luxurious ... most glamorous!

The all-out glamour starts, left, with a full-length sweep of natural blue fox—straight-falling, sumptuous, silvery . . . as sensational as a coat can get! Of Saga fur, by Grosvenor Canada, about $5000. Gaylon Furs, Ardmore PA; Jay Lennad Furs, Chestnut Hill MA; Furs by Gartenhaus, Chevy Chase MD; Kriegsman's Furriers, Greensboro NC; Cikra Furs, Cleveland OH; Roberts Furs, San Francisco. Calvin Klein top. These six pages: Hair and makeup, Rick Gilliette.

Denis Piel

White mink at its most extravagant, right—from the bigger scale borrowed from a man's trench coat . . . to the glimmer of gold-touched snakeskin insets at the collar and cuffs—a dazzler! Of Emba jasmine mink, with a matching belt, by Christian Dior Furs, about $13,000: Bergdorf Goodman; Garfinckel's; Evans, Chicago; Swansons on the Plaza; Balliet's; Sakowitz, Houston and Dallas. With Adri's tunic and leggings. Accessories, stores, and details, last pages.

FUR...TO THE LIMIT!

Left: The pure drama of a big black mink wrap-coat . . . the pure delight of a bright silk lining, strongly printed—a ture! Of natural Blackglama mink, for Baron & Hennessy, about $9950. Roberts/Neustadter, Boston; I. Magnin, Chicago; Sakowitz; Bullocks Wilshire, Los Angeles.

Right: Yves Saint Laurent's remarkable way with a fox coat—a striking play of black/white striping; a matching boa for even more impact! Of Saga fox, for Alixandre, about $8500. Henri Bendel; Saks-Jandel; Marshall Field's; Frost Bros.; Suzette International, Santa Fe NM. Details,. next to last pages.

An ultimate pleasure: an enveloping cocoon of fur, left—a silver-misted dolman-sleeve poncho of natural silver Saga fox. By Grosvenor Canada, about $25,000. Furs by Galleria, Cedarhurst NY; Furs by Gartenhaus, Chevy Chase MD; I. Magnin, Chicago; Alaskan Fur Company, Kansas City MO; Szor-Diener Furs, Dallas; Roberts Furs, San Francisco.

FUR...TO THE LIMIT!

Unforgettable: Fendi's traffic-stopper of very rare, very beautiful natural red-and-white Russian Norka fox, right—the one-of-a-kind spectacle that's their trademark. Full-length collarless coat and matching scarf, about $75,000. Neiman-Marcus. With Marcasiano's wool tunic dress. Fashion details, additional stores, see last pages of this issue.

TIME OUT

A spa vacation—high fitness, zero stress—is the '80s great escape. A special present to yourself, a time to get in touch with yourself, increasingly a time to share with the ones you love. It's shared on these pages by actress Jane Seymour and her daughter Katie. What inspired their trip, below...

When Vogue invited Jane Seymour to visit the Canyon Ranch Spa in Tucson, she accepted on one condition: that she bring her family with her—her husband David Flynn (he's thirty-two, a business manager for, among others, Paul Newman, Warren Beatty, Goldie Hawn), their seven-month-old baby, Katherine Jane Flynn, and Katie's young nanny, Pamela Watkins.

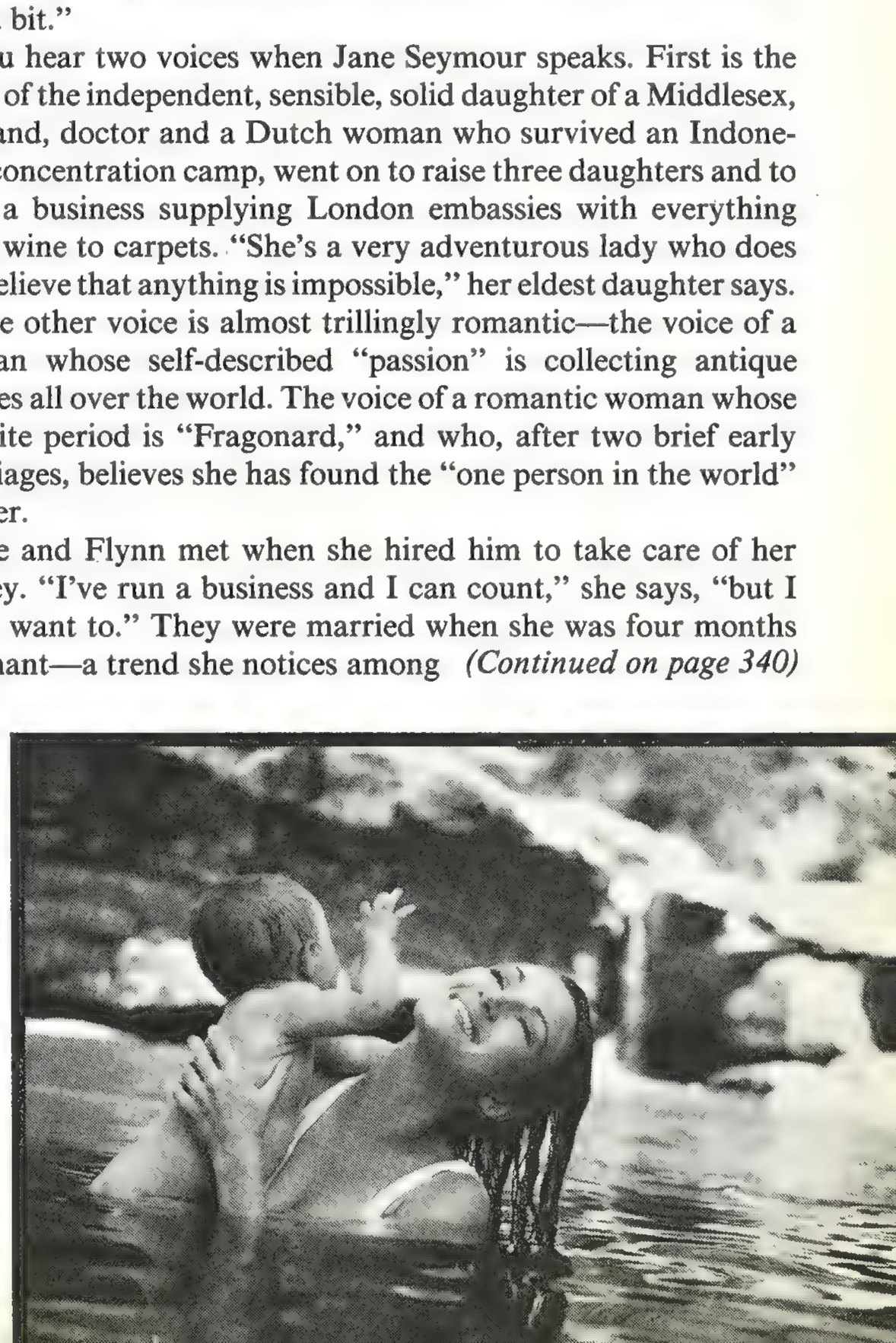
This was not an Old Hollywood entourage but a new Hollywood way to be a working wife and mother. Jane Seymour—thirty-one, English—has been working as an actress since she was sixteen, and as a ballet dancer before that. Dance is in her body—you see it in the way she sits, holds her neck, walks barefoot around her light-filled house in the Hollywood Hills. Her discipline, her professionalism—the opposite of star temperament—she traces to the rigor of her dance training. An injury diverted her to acting, and now she is flattered to be offered character roles—she's starred in Broadway's *Amadeus,* TV's *East of Eden,* this season's *The Scarlet Pimpernel*—roles that required more of her than a pretty face. They also required her to be filmed on location around the world. Katie, as a result, "is a much-traveled baby. She had her passport at three weeks."

The baby, and Pamela, go with Jane wherever. "People say your baby should have a routine," Jane says, "but I want her to be part of our life. And while she shares her life with us, there is no routine." There are limits of course. Jane has already turned down one role in India, and expects to set further limits when she and David have another child. Like many women now—especially those who add an infant to a life already filled with a career—Jane says she has to "divvy up time. Everything is a compromise. I may never become the world's greatest actress because I've gotten married and had a baby, but I've always found that when I thought I wanted something and it didn't happen, invariably there was a very good reason for it. I mean, I've very rarely been disappointed ultimately. So I think I live with fate a bit."

You hear two voices when Jane Seymour speaks. First is the voice of the independent, sensible, solid daughter of a Middlesex, England, doctor and a Dutch woman who survived an Indonesian concentration camp, went on to raise three daughters and to start a business supplying London embassies with everything from wine to carpets. "She's a very adventurous lady who does not believe that anything is impossible," her eldest daughter says.

The other voice is almost trillingly romantic—the voice of a woman whose self-described "passion" is collecting antique clothes all over the world. The voice of a romantic woman whose favorite period is "Fragonard," and who, after two brief early marriages, believes she has found the "one person in the world" for her.

She and Flynn met when she hired him to take care of her money. "I've run a business and I can count," she says, "but I don't want to." They were married when she was four months pregnant—a trend she notices among *(Continued on page 340)*



Left: Actress Jane Seymour and her seven-month-old daughter, Katherine Jane Flynn, at the Canyon Ranch spa outside Tucson. Right: Time out, time together—the best of both worlds...

Left: Hair, John Sahag; makeup Bonnie Maller

TIME OUT

Today it's fair to say everyone's dream of "getting away from it all" doesn't mean what it used to mean . . . as people in general and Americans in particular increasingly opt to use their leisure to maintain and/or improve their levels of fitness.

In fact, with more leisure available—three-day weekends and annual month-long vacations becoming the norm—chosen "escape routes" from city tension and business burdens by no means automatically now lead to a prone position beneath a beach umbrella. On the contrary. "Prone" is out. "Activity" is in and "getting away from it all" in the most contemporary manner means a few days or—if you're lucky—a few weeks at a vacation/fitness resort where every service and amenity has been thought out in fitness-related terms. Such places are still few and far between, but they do exist, "off the beaten track" in unspoiled surroundings.

Rancho La Puerta, just across the Mexican border in Baja California, forty miles south of San Diego, was the forerunner, offering a simple, unstructured vacation of outdoor exercise to both sexes, including vigorous mountain-climbing expeditions, and hikes in the surrounding Sierra Madre peaks—and a vegetarian diet.

Today, Rancho La Puerta has grown into a one-hundred-acre fitness complex with multiple tennis courts, swimming pools, Jacuzzis, saunas, gymnasiums, and a streamlined new women's health center. There are also specific weight-reduction programs now, but the emphasis still is on finding your best fitness level . . . nothing is programmed but everything is aimed at sending you home infinitely fitter than when you arrived.

(Continued on page 319)

TAY TUNED

BY SHIRLEY LORD

. . . for a new kind of vacation in an "away-from-it-all" place where twenty-four hours a day, seven days a week are devoted to improving your fitness level

Michel Comte

FITNESS IN ACTION

In "real life," it's up to each of us to program fitness habits into our lives. And the choices are almost endless—running, cycling, riding, working out. *What* we choose to do matters much less than that we choose to do something.

Among the advantages a spa stay offers over real life: fitness assessments, monitored programs, new information, increased motivation. A break from routine. A *stretch* of time to concentrate on self-health.

Offering fitness options—and welcoming couples at least part of the year—are La Costa outside San Diego, The Palms at Palm Springs, The Oaks at Ojai, Southern California; the spa at Palm-Aire, Florida; The International Health and Beauty Spa, Gurney's Inn, Montauk, New York; Sea Pines Behavioral Institute, South Carolina; The Bonaventure Spa, Fort Lauderdale; The Spa, Sonoma Mission Inn and The Golden Door, California. The Greenhouse and the Phoenix, Texas welcome mother/daughter combinations.

While occasional exceptions are made (as in the case of Katie at Canyon Ranch), children under sixteen are rarely encouraged to participate (restricted calorie regimens are often too spare for young children).

Jane sets her own pace on a desert run, but you can opt to walk . . . or ride. Details, last pages.

Michel Comte

The harmony of a trained body and a freed mind—what being fit is all about.

Michel Comte

Shared, the returns are doubled . . .

Shintaido, *above,* is based on a number of ancient Japanese martial arts that come together in movements that strengthen and unify body and mind. There are other unusual programs available at Canyon Ranch, such as "doubles yoga," *left,* a technique that works one body against another or involves movements that reflect—and encourage—the partner's. All are on the agenda for the same purpose: to prove the sheer exhilaration of being and feeling fit, to expand one's consciousness of what general fitness and well-being really mean.

Fashion details, last pages

TIME OUT

At the Canyon Ranch Spa, sprawled across twenty-eight seguaro-cactus-filled acres outside Tucson, Arizona, you can pay a short visit or stay as long as you like. Since it opened three years ago this month, the ranch has become famous as a resort where families, couples, and/or single people go in pursuit of a total fitness vacation.

The founder and owner, Mel Zuckerman, is eager to point out that at the Canyon Ranch guests decide for themselves how they want to spend their time. That can mean relaxing, enjoying the magnificent scenery, breathing the pure mountain air . . . or participating in any one of twenty-five different sports and fitness-related activities, which employ three swimming pools (one indoor, two outdoor), six tennis courts (lighted for night play), a parcourse and cycling track, racquet and basketball courts, every kind of modern equipment (including "resistance" training), several large airy gyms, inhalation rooms—redolent with eucalyptus and pine—saunas, steam and herbal wrap "meditation" rooms, whirlpool baths, and patios for outdoor massage.

The Canyon Ranch has worked from the beginning with the University of Arizona, and the exercise programs were devised by Karma Kientzler, executive fitness director, with Jack Wilmore, Ph.D., the University's professor of physical education.

It is impossible to eat poorly at the Canyon Ranch . . . and no alcohol is allowed. No smoking either in the spa building, dining or public rooms. Smoking is also strongly discouraged in the guests' living quarters.

As the Ranch's menu consultant Jeanne Jones describes it, "The Canyon Ranch diet concentrates on decreasing the intake of sodium, saturated fats, and refined sugars, emphasizing instead foods high in vitamins, minerals, and natural fiber. Weight loss through severe calorie cutting comes second to finding and then establishing a person's 'homeostasis'—the perfect balance between food intake and exercise at which one feels totally fit."

Portions are small, but the menu is large—and again it is up to the individual to choose the food, including second or even third helpings. Every dish is marked clearly with its calorie count.

The dining room, overlooking mesquite trees, is lighted by an enormous skylight, giving a feeling of being close to the stars at night, the brillant blue sky by day.

The Canyon Ranch's philosophy—that there is great exhiliaration and enjoyment to be derived simply from being fit, as well as many lifelong benefits from having a healthy mind and a healthy body—was underlined last month by the first Canyon Ranch/American Heart Association fitness marathon, over a course modeled on the Boston Marathon's—twenty-six miles, three hundred and eighty-five yards long—though participants ran only as far as they chose.

SELF-ALERT

Mr. Zuckerman says, "This marathon was not arranged to enable any one person to win a race, but for all to reach new fitness goals . . . expanding their consciousness, general fitness, and wellness."

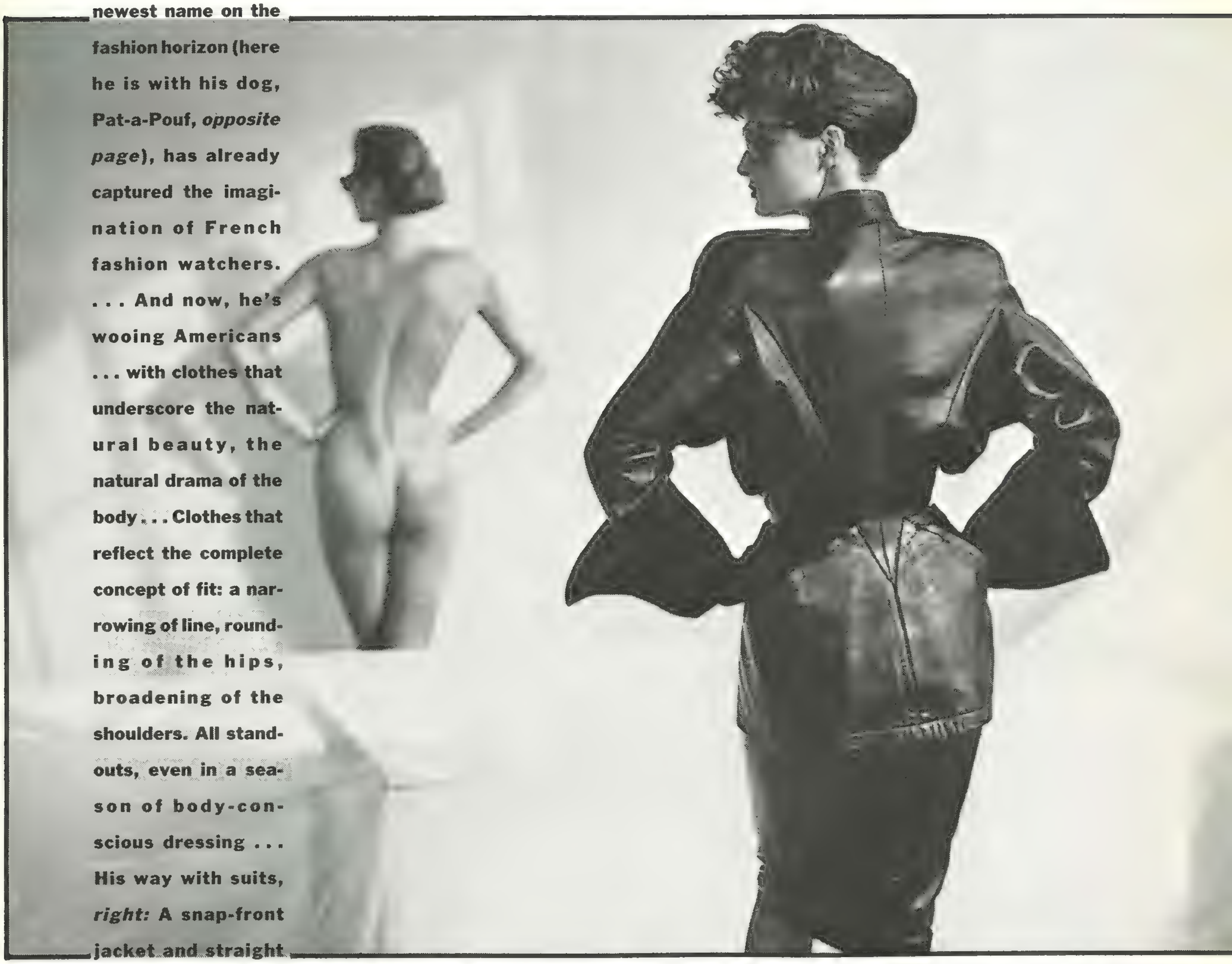
Realizing how good—and how satisfying—simple, fresh foods can be is one healthful lesson to be learned at a spa. Jane sets a good example for Katie here, with a filling lunch of what's often considered "forbidden" diet food, a baked potato. Low in calories, high in vitamins, minerals, fiber, it's boosted with cottage cheese, Parmesan, and chives when it's served—with a green salad, fruit for dessert—at the Canyon Ranch Spa (recipe on page 340). One pleasure of meals together there: dieting or not, no one feels deprived. "The secret to low calories is low fat. When fat is held back, even 'real' meals become minimal in terms of calories," says menu consultant Jeanne Jones. Last month, an optional, so-called "intensive" diet program was introduced at the spa: a strictly vegetarian, mostly raw, *minimal* amount of food. According to spa owner Mel Zuckerman, "Healthful dieting becomes as much a question of how nutritious food is as of how low it is in calories."

MINIMALIST MEALS

Michel Comte

Hair, these six pages, John Sahag; makeup, David Leonard, Fashion details, last pages

SIZZLE



Hotter than hot. Narrower than narrow. More body-conscious than any body could be. Designer Azzedine Alaïa, the newest name on the fashion horizon (here he is with his dog, Pat-a-Pouf, *opposite page*), has already captured the imagination of French fashion watchers. . . . And now, he's wooing Americans . . . with clothes that underscore the natural beauty, the natural drama of the body . . . Clothes that reflect the complete concept of fit: a narrowing of line, rounding of the hips, broadening of the shoulders. All standouts, even in a season of body-conscious dressing . . . His way with suits, *right:* A snap-front jacket and straight skirt of black leather. About $3195. To order at Bergdorf Goodman. . . . The sexiest back ever, *opposite*

AZZEDINE ALAÏA...NEW FRENCH

***page:* a racy black dress with apron skirt wrapped to the back. Of wool jersey. To order at Bergdorf Goodman.**

Hair: Julien for
Harlow, Paris; makeup:
Linda Mason.
Details, last pages

Arthur Elgort

When you go for color it's pure, racy, jellybean-vibrant color that gives a whole new kick to resort/holiday dressing. Color that changes "quick" fashion thoughts from simple to sensational, on these six pages

A maillot that makes the point fast, *left,* in blue with silver. By Roxanne Swimsuits. Antron/Lycra. About $42. Saks Fifth Avenue, NYC; Cameo Stores, Philadelphia; Petersen Harned von Maur, Davenport IA; I. Magnin. . . . The boldest color yet, *right:* Fernando Sanchez' gold pyjama piped in pink (about $165) with a gold, red, blue kimono robe (about $135). Nylon/polyester/cotton. Bloomingdale's; Lingerique, Troy MI; Neiman-Marcus; Eleanor Keeshan, Los Angeles; Creeds, Canada. . . . Brilliant fuchsia damask changes classic to "current," *opposite page:* Calvin Klein's longer double-breasted jacket in linen/cotton. About $320. Here, over his white wrap linen skirt (about $140). Saks Fifth Avenue, NYC; Saks-Jandel; Hudson's; Marshall Field's; Balliet's; Liberty House of Hawaii. These six pages: Hair, Anthony DeMay; makeup, Wesley Dunn. Both for Garren, New York. *Beauty Note:* News—understated makeup like Maybelline's Violetta Frost eyeshadow and Pink Tapestry lip gloss. Details, more stores, last pages.

WITH

Chatelain

FLYING COLORS!

WITH FLYING COLORS!

The delight—the difference—is in the color, far left: Fernando Sanchez' dotted floral silk short dress with butterfly sleeves and hip-bow. About $250. Saks Fifth Avenue, NYC and Bal Harbour; Claire Pearone; Stanley Korshak, Chicago; Bullocks Wilshire, Los Angeles; I. Magnin. . . . Right now color, *above left:* Norma Kamali's bright yellow strapless "prom top" (about $32) and button-front skirt (about $56). Of cotton. Saks Fifth Avenue; NYC; The Twenty-Four Collection, Miami; Higbee's; Hudson's; Marshall Field's; Liberty House of Hawaii. . . . Real impact, *left center:* in Perry Ellis' big, red, dotted linen skirt (about $220) and blue handknit cotton sweater (about $120). January at Saks Fifth Avenue, NYC; Rich's; Marshall Field's; Harzfelds; Lou Lattimore; The Denver, Denver CO. . . . Irresistible—*below left:* the gold bowed sweater (about $110) and wide pull-on pants (about $110). By Sonia Rykiel Knits. Of lamb's wool/angora/nylon. Lord & Taylor; Garfinckel's; Weiss, Beachwood OH; The Gazebo, Dallas; Robinson's, California; Nordstrom, Seattle. . . . Color appeal, *this page, upper left:* Vollbracht, Too's red jacket with striped cuffs (about $150), navy and white striped bib-front shirt (about $100), striped trousers (about $100). Of cotton. Added Touch, Pittsburgh; Balliet's; Frost Bros.; I. Magnin. . . . A polo shirt—this time in intense yellow, *this page, upper right:* (about $23); white trousers (about $36). Of cotton. By Esprit. Urban Outfitters, Cambridge MA; Neiman-Marcus; Macy's, San Francisco (pants only). . . . A new color kick—*this page, below:* Bill Haire's chrome-yellow cotton knit tank (about $60), turquoise cardigan (about $110) and white pants (about $136). Bergdorf Goodman; Gus Mayers, New Orleans; Esther Wolf, Houston. *Beauty Note:* The big news—a smudged eye, lined in color: L'erin's Fashion Tip Eye Pencil in Midnight Blue. Details, last pages.

Alex Chatelain

WITH FLYING COLORS!

E verywhere, the temptation of red—*opposite page, far left:* Mary McFadden's flirty pleated red dinner dress with short flounce, fitted bodice and Renaissance sleeves. Of polyester. About $1390. Bergdorf Goodman; Swansons on the Plaza; Neiman-Marcus; Capriccio, Scottsdale AZ and La Jolla, CA. To order at Balliet's. . . . Bold color/sleek shape, *opposite page, center:* hot pink and black strapless maillot. Of Antron/Lycra. By Gabar. About $36. Late December at Lord & Taylor; Garfinckel's; Ivey's Carolinas; Marshall Field's; Sakowitz; I. Magnin; . . . . Color to mix with black, *this page, upper left:* Erreuno's fuchsia, purple, and turquoise striped silk blouson evening coat (about $1395). Fabric by Bucol. Black cotton velvet tunic with open back (about $235) and matching cropped pants (about $285). Fabric by Niedieck. Rose Lash/Corrine Travis, NYC; Linea Pitti, Washington DC . . . . The simplest shape; the most sensational color, *top right:* Frances Henaghan's vibrant red knit long-sleeve dress with bateau neck. Of Australian merino wool jersey. About $120. Lord & Taylor; Mary Mahoney-s, Portsmouth NH; Sakowitz; Bullocks Wilshire, Los Angeles; Carol & Mary, Honolulu. . . . An evolution of contrasting colors, *lower right:* Emanuel Ungaro's purple and yellow stylized-floral two-piece dress. Of silk. About $995. Emanuel Ungaro Boutiques New York; Palm Beach; Bal Harbour; Houston; Barton Sligh's. Details, additional stores, see last pages.

Alex Chatelain

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: if you want more from a neat tailored suit or a short black dress for day or a dinner . . . if it's a new big coat, a voluptuous fur, or a great jacket—with real color

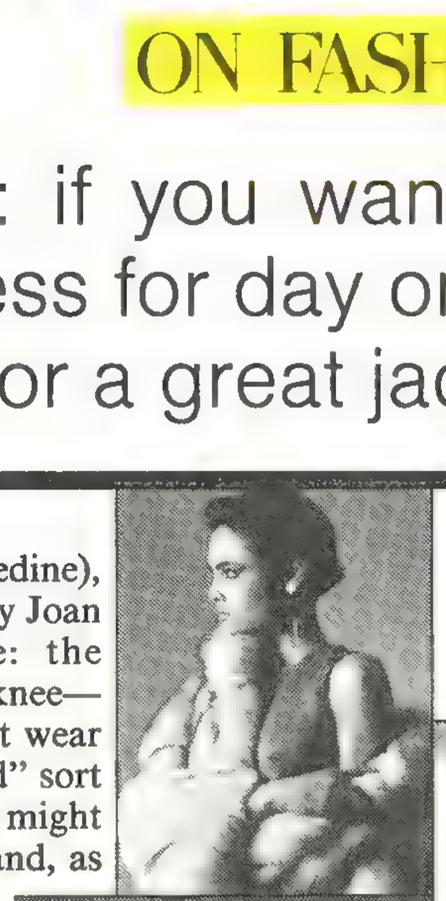
What works? In a season with an abundance of black clothes, many of the real standouts—and you see them in this issue—are clothes that are short, black, and narrow. Whether that's a small sleek black dress for night or an above-knee black leather skirt and narrow black tunic, these pieces, for the most part, are uncluttered, spare, and very body-hugging; often, the accessories they demand are only great earrings or a bracelet cuff . . . and, in truth, a decidedly fit body. **Short and black, at its best, has a leggy appeal: it's a look you get fastest with black high-heeled shoes and black semi-sheer stockings.**

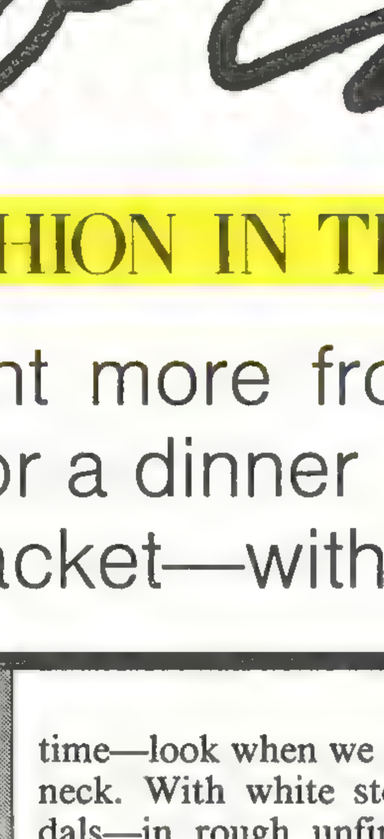
"Short," at its most extreme, may mean a skirt that's mid-thigh; that's very special. The Azzedine Alaïa very short black dress with a deep scoop back, *below right,* is made of silk jersey fabric as thin as a bathing suit's: it's clearly a dress for night, for a young woman—or for some great kind of body. His black wool jersey dress, *below left,* is nearly as fitted (that's a sign of Azzedine), but don't be fooled by Joan Severance's stance: the dress comes to mid-knee—something you might wear for a special "dressed" sort of day. At night, you might add larger earrings and, as we did, sheerer stockings. For the most part, you'll find your best guides to the kind of short, body-conscious dresses we're seeing now are a critical eye and a back-view mirror.

Narrowness—in a dress, a lean skirt, even in a small spare top—may well be the key to carrying off some of this season's big-scale coats: It's a look that had great style when designers (Perry Ellis was one) first showed it on the runway for fall . . . and it's a way of dressing that's worked each time we've dealt with big coats this season. Even with the most voluptuous furs around (coats like the ones *above*), we kept what went under them—a small knit dress, a spare top and wool skirt—neat, narrow, and often all-of-a-color. Putting something small underneath allows you the ease of a big coat; you still have a feeling of "body," though . . . and you carry that coat differently.

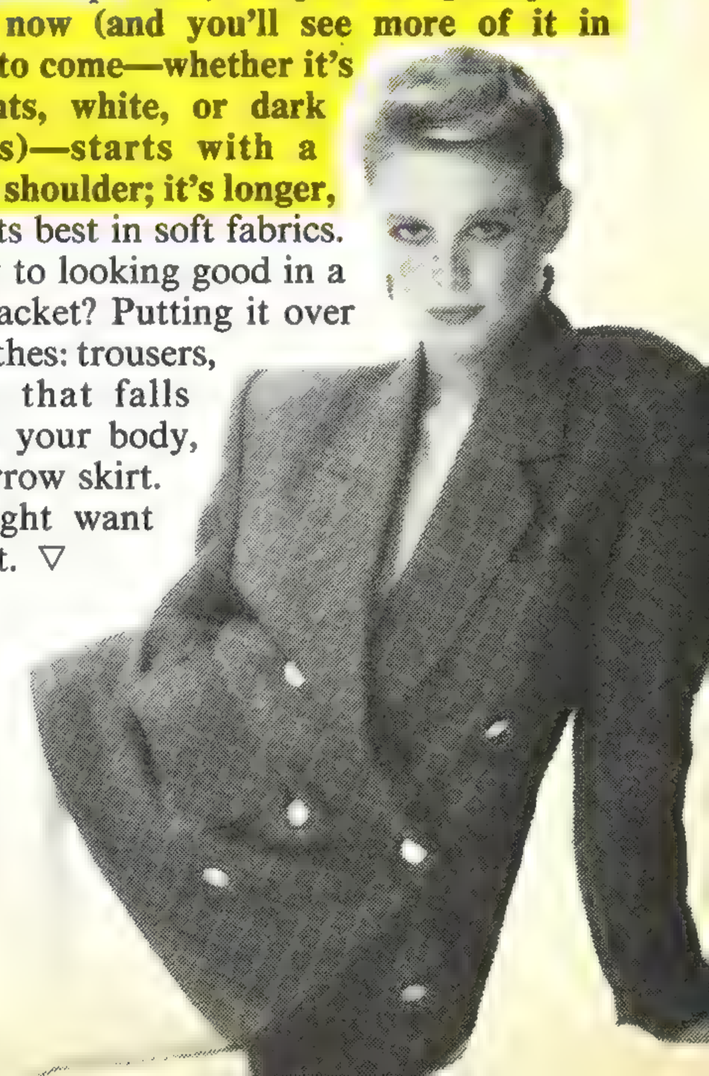
There was a time, once, when a woman "dressed up" to a fur; times have changed . . . and so, too, have the number of demands you make of a fur. Even those glamorous long-haired fox, lynx, and fisher—full-scale coats—look best, most modern, with pieces that are pulled-together but easy-going. The signals in the photographs *here:* heavy wool stockings, sweater knits, flat shoes—clothes for a day or a comfortable sort of dinner.

In a season with real tailoring, the key to looking good, often, is adding a more personal element: the white linen jacket and trousers, *above right,* took on a very different—dinner-time—look when we put a lace muffler at the neck. With white stockings, those flat sandals—in rough unfinished brown leather—give charm and personal style, simply by their unexpectedness. You'll see those sandals, too, with a white linen dress and with a sweater-knit T-shirt and skirt on this month's resort-clothes pages. We found they worked again and again for warm weather.





Putting a chrome-yellow muffler with a winter coat or adding a beautiful red blouse to a dark suit: **When you add color—especially at this time of year, you change—very quickly—the way you feel in clothes.** A lean jacket in a bright color—a jacket on the order of Calvin Klein's fuchsia one, *below*—can do almost all the things a navy blazer can; because of that color, it may do quite a bit more. At night, you could put it over bare skin and a white linen skirt—the way it is *below;* in a city, slide it over black trousers and a black tank top. **This, the prevailing shape of jackets now (and you'll see more of it in months to come—whether it's in brights, white, or dark neutrals)—starts with a squared shoulder; it's longer,** and at its best in soft fabrics. The key to looking good in a longer jacket? Putting it over lean clothes: trousers, a dress that falls close to your body, or a narrow skirt. You might want to belt it. ▽



Regular, 1 mg. "tar", 0.2 mg. nicotine
av. per cigarette, FTC Report Dec. '81.

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VOGUE'S

HEALTH *style*

For peace of mind—organize . . . easy weight-control formula . . . vitamin C & E news . . . wine—what's in it for you

CHEERS

Alcohol abuse is one of this country's greatest problems. Yet, enjoyed in moderation, alcohol can enhance—even extend—our lives.

Moderate drinkers seem to have less heart disease—and, somewhat longer life spans—than either non-drinkers or heavy drinkers, according to the *Second Report on Alcohol & Health.* (But, says one expert, this should not encourage a non-drinker to start.)

"Studies show with moderate doses of alcohol, intelligence . . . increases," says Morris Chafetz, M.D., in *Why Drinking Can Be Good For You* (Stein and Day). "In one experiment . . . people solved problems . . . better with two drinks than without alcohol. At four, they were at normal performance levels; at six, much below."

Timing plays a role in alcohol's influence. Alcohol at lunch is more intoxicating than a drink in the evening. In the daytime, the body is less able to break down alcohol molecules, allowing more alcohol to circulate in the blood. Women, in general, should be more cautious about drinking than men, because body weight also determines alcohol's effects; the lighter you are, the less tissue there is available for alcohol dispersion. Too, a woman is more susceptible to alcohol just before her menstrual period.

Many women choose to drink wine instead of distilled spirits. Because wine contains more water and less alcohol than "hard liquor," it's the better apéritif for moderate drinkers. A wine spritzer may appear to be an even better choice. In fact, carbonation rushes alcohol into the bloodstream, speeding its effect.

Women tend to pick white wine over red assuming white is lower in calories. Not so: caloric content of wine is linked to alcohol and sugar levels. Most dry wines have 8 to 12 percent alcohol; sweet wine, 20 percent. A dry white or red has eighty-seven calories per three and one-half ounces; a sweet wine, 141 calories. The calorie/alcohol "bargain": new "light" wines with 7 to 10 percent alcohol, about fifty calories per three and one-half ounces.

It would seem that wine, made from grapes, would be a good source of nutrition; and that red wine—fortified with macerated grape skins—would be most nutritious; but, while red and white wines do contain small amounts of iron and potassium, alcohol depletes vitamins when metabolized; meaning wine is not a good source of nutrition.

Wine, however, can help dieters stick to a diet. "Weight-conscious people are exerting control over their eating habits, but austere deprivation is difficult," says Henry A. Jordan, M.D., director of the Institute for Behavioral Education and clinical associate professor of psychiatry at the University of Pennsylvania School of Medicine. "Wine served with a meal tends to make it a special occasion; food is consumed more slowly, the psychological satisfaction of a meal is improved. And, in small doses, wine can aid digestion," says Dr. Jordan.

Wine can even affect insomnia. "A small amount of alcohol taken about a half hour before retiring can relieve tension and induce sleep," says Dr. Chafetz. [But] "if you increase the dose . . . poor sleep may occur."

All wine—like the Burgundy at *left*—is meant to be savored slowly, a good method for moderate, even healthful drinking.

Top choice in Paris now—and the newest dry wine—the first Champagne with no added sugar. Bonnaire Cramant Blanc de Blancs Sans Dosé is "a wonderful apéritif, an elegant Champagne," says wine expert Peter Morrell of Morrell & Co., NYC.

ORANGE JUICE

is one of America's major sources of vitamin C. Six ounces fulfill the daily RDA—if the orange juice is full-strength. Fresh-squeezed or freshly thawed, the C in orange juice is potent; but the vitamin C deteriorates the longer the juice is refrigerated. In an uncovered pitcher or opened carton, most vitamin C loses its effectiveness in one to two weeks (although for taste, you might not want to keep juice that long); covered, it stays for three, says John A. Attaway, Ph.D., scientific research director, Florida Department of Citrus.

DENIS PIEL

More and more, prepared foods are catering to consumer health concerns as well as to taste. Apparent on nearly every supermarket shelf: products with less caffeine, with less sugar, with less salt. Joining the ranks: Pepsi Free, with *no* caffeine, in regular and sugar-free . . . and Libby's revised line of canned vegetables with no added sugar or salt. Look for Libby's Natural Pack.

"People compliment me on my English complexion."

–Susan Walker

"They have no idea I've lived most of my life in the tropics."

"Until I went to University, I lived in Africa and for the last 15 years, my husband, the children and I have lived all round the world, including a stint in Australia. When I was growing up in Kenya, my mother always used the beauty fluid known as Oil of Olay® on her skin. And she gave it to me when I was a teenager. I started with it then, even though I didn't think it was necessary. I thought youth would last forever.

"Then when I went away to school, I thought I knew everything better than my mother, so I swapped a couple of times. But I always went back to Oil of Olay and have been using it, no matter where we've lived, for 10 years or more. I think it has to be good to have its international reputation. My skin is a disaster without it...terribly dry and stretched.

"Oil of Olay goes into my skin straight away and I don't have a horrid greasy film. My skin looks smooth, moist and 'plumped up.' It's got its resilience back...it's like normal skin again. I think Oil of Olay has tropical oil in it and that it nourishes the skin so it feels 'fed' and looked after. And little lines are much less noticeable. I use plenty on my neck, where you see the first signs of age. I even put on Oil of Olay after my skin gets dry from too much sun.

"I think that nowadays people are very anxious to look younger. Youth is considered beautiful. Even though I wish I'd taken a bit more care and had a few earlier nights when I was younger, my friends tell me I look early 30's rather than late. And that's important to me because I want my husband to be proud of me, especially when we do business entertaining. He does a good job of looking after us and I think we can all do a little bit back to him. I think that's part of being a good wife. I can run a nice house, but I can't take my house with me when we go out with clients. I can only take myself.

"Geoff's not very big on compliments; that's very British. He'll say, 'You look very nice.' From a British man, that's jolly good!" □

Time/energy saver: getting organized

If you're feeling overwhelmed by activities, appointments, deadlines, getting organized may be easier than you think, according to New York City psychiatrist Jack Leedy, M.D. "The key is to put order into your life one step at a time," says Dr. Leedy. "When one part of your life is under control, the rest falls into place." Simple tips to get started:

● Invest in a daily planner. Note all business and personal appointments. In a different color ink, list expenditures, highlighting tax deductions: doctor's fees, new eyeglasses, business-related subscriptions. Tally expenses at month's end to cut year-end paperwork.

Keep track of progress towards personal goals. On a diet? Jot down your weight every Monday morning to keep motivation high. Getting in shape? Record workouts, miles jogged.

● Be realistic about scheduling. Don't cram appointments one on top of the other. Evaluate how long a project or meeting should take, and set aside an appropriate amount of time, plus a little extra. You never know when the dentist is running late or when you'll get stuck in traffic. To avoid running from one appointment to the next, plan to arrive early. Use any extra time to get yourself together.

● Set priorities. Use a large pad for daily "To Do" lists: important tasks first, then things you'd like to get to eventually. Don't be afraid to rearrange, but resist the tendency to put off not-so-pleasant chores. Get some enjoyment out of everything you do—even if only that of doing a job, then crossing it off your list.

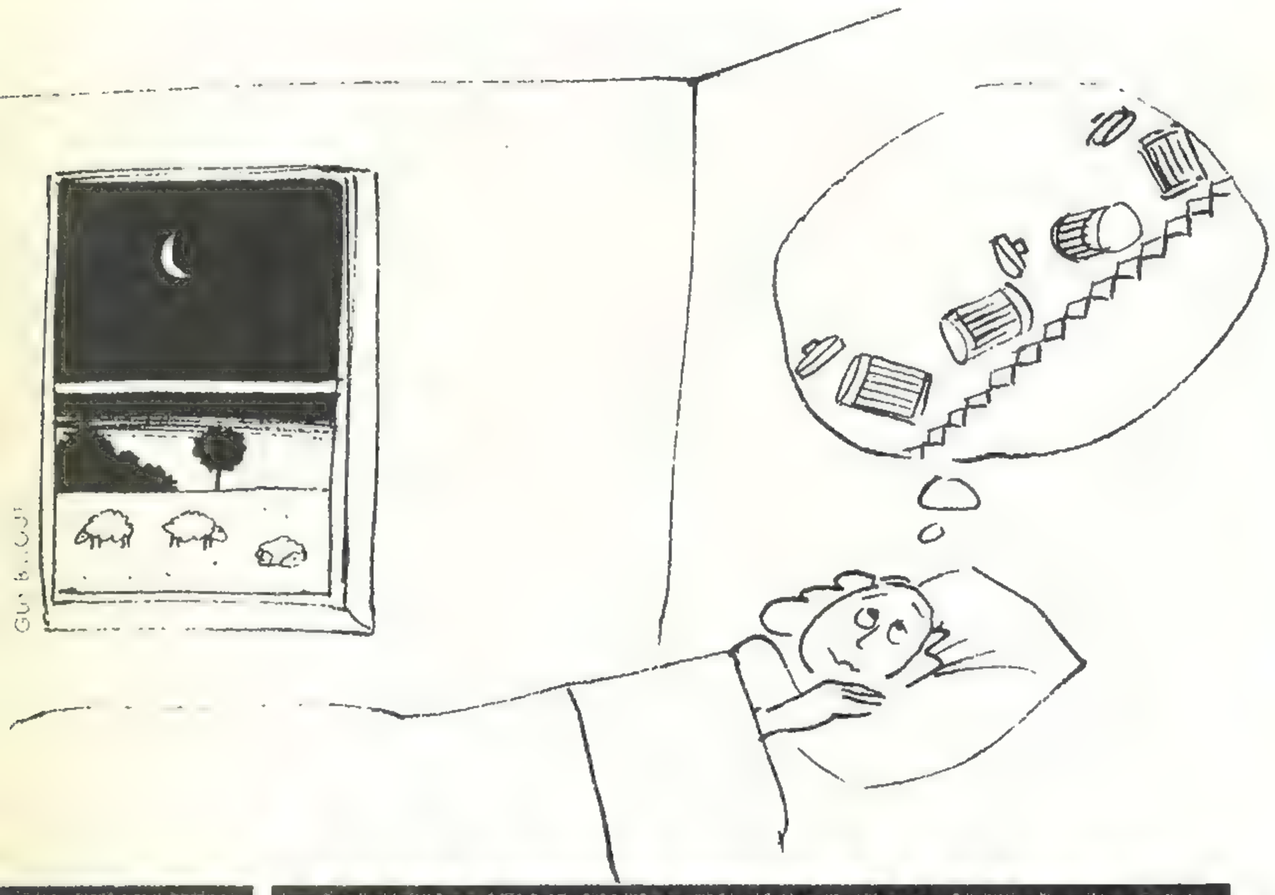
● Put your work environment in order. An organized work place makes it easier to accomplish what you have to do. Can you improve the lighting? Reduce clutter? Stop interrupting yourself by getting all your resources together *before* you sit down to work, so you won't have to jump up and down to your files or hunt for the calculator.

Don't allow unexpected phone calls to throw you off the track. If people call when you're busy on a project, say you'll get back to them shortly. Or set a time to "get together," and immediately note the appointment in your daily planner. At home, take your phone off the hook or use an answering machine.

● When you come home after work, first take a "breather": sit down and relax, or luxuriate in a warm shower. *Then* open the mail, get ready for evening activities.

style

To function at your best, follow your own "body clock" whenever possible. If you're a morning person, schedule complicated tasks or important meetings early. Save routine chores for "off" times; *e.g.*, put off non-urgent phone calls until the four o'clock "slump," then do the stack all at once.



Quiet isn't necessarily relaxing. Sleep researchers note that it can take several nights to get accustomed to a change in environment—louder *or* quieter. For people who are used to dozing off to the hum of city traffic, a night in the country can be downright disturbing. One solution: a cassette of city sounds—horns honking, garbage cans clanging. Called Tin Pan Apple, at Lee Bailey at Henri Bendel, New York City.

Clearing the air

Holiday parties often mean smoke-filled rooms, woe to those with allergic sensitivities. Can an air-filter machine help? "Yes, and no," says Warren J. Raymer, M.D., chairman, weather and air pollution committee, American Academy of Allergy. "Charcoal-filter machines seem to remove a good deal of gaseous matter [smoke, ozone] from the air, provided that the filter is a new, recently activated one and that the machine is the proper size for the room and used with doors and windows closed. Electronic filters, while helping to clear air, have been shown to give off slight amounts of ozone, which is a pollutant itself. So-called ionizing machines neither clean nor energize air."

fit gifts

Any at-home fitness equipment like mat, weights, machines (Battle Creek makes a full line). . . . To help the constant dieter put new life into "low" foods: beautiful vinegars, a rack of herbs/spices. For anyone longing for a healthful, low-cal crunch snack that isn't a carrot, a hot-air popcorn popper. (Hold the butter.) . . . As experts urge more complex carbohydrates on us: the tiny Braun juicer. (May make that old Xmas standby, Fruit of the Month, due for a renaissance.) . . . From the Mahoney Institute of the American Health Foundation, a cassette tape to help a friend quit smoking, lose weight, eat more healthfully ($7.50 each; write Communications, AHF, 320 E. 43 St., NYC 10017). . . . And despite its ho-hum title, the new *Blue Cross & Blue Shield Guide to Staying Well* (Contemporary Books) is an excellent primer for all who (wisely) consider their wellness very much their own responsibility.

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(Signed) Richard A. Shortway, Publisher

Q&A

Plotting best-weight calories . . . vitamin E's "powers" . . . sty control

I'm usually at a body weight I like; occasionally, I feel bloated and want to lose a few pounds . . . but I don't like fad diets. Are there any safe guidelines I can follow?

We took your question to George L. Blackburn, M.D., Ph.D., associate professor of surgery at Harvard Medical School; director of the Nutrition Support Service, New England Deaconess Hospital. His guidelines: "If you want to *maintain* your weight and you're active, eat fifteen calories for each pound of weight; if you want to *lose* a few pounds, reduce calorie intake to ten calories per pound; to *gain* weight, increase your intake to twenty to twenty-five calories. A 120-pound woman, for example, would eat 1800 calories to maintain; 1200 calories if she wanted to lose a few pounds; 2400 to 3000 if she wanted to gain. To maintain or lose weight: eat your largest meal before midday, so that more calories are burned off when you're up and moving during the day."

Does vitamin E really have an effect on the aging process?

Says Dr. Blackburn, vitamin E keeps substances from reacting with oxygen. That's a good way of preserving oils (it keeps them from getting rancid) but not necessarily of preserving the human body. There is no evidence that the vitamin E often put in cosmetics can do anything to prevent the skin from aging. The small amount of vitamin E which is normally in the diet can prevent the breakdown of nitrosamines into pre-cancerous molecules, and scientists think it may protect lung tissue from pollution.

No deficiency symptoms have been associated with a lack of vitamin E—and, contrary to popular myth, it seems to have no observable effect on sexual potency, heart disease, or endurance.

I have been suffering from frequent sties. Could wearing contact lenses be causing this? What should I do?

A sty is an infection of one of the tiny sebaceous glands of the inner eyelid border. Usually caused by staphylococcal bacteria, it can result from a wide variety of causes—rubbing your eye with a dirty finger, licking the end of an eye pencil before using it close to the edge of the lid, or failing to remove bacteria-carrying mascara before going to bed.

"Properly cared for, contact lenses rarely cause sties; but unsterilized lenses could carry bacteria. Ill-fitting lenses can irritate eyes and make them more susceptible to infection," says Robert L. Stamper, M.D., associate clinical professor, University of California at Berkeley/Pacific Medical Center.

Sensitivity to infection does vary from one individual to another. "Anyone whose resistance is low, be it a result of a virus, current medication, or diabetes, for example, will be at higher risk for infection than usual," says Peter Laino, M.D., associate clinical professor, ophthalmology, The New York Hospital-Cornell Medical Center.

Applying clean, warm compresses to a sty two to three times a day can soothe the eye, as can over-the-counter eye ointments, although these will not speed healing. A sty that does not go away within five or six days or that recurs several times should be seen by a doctor. ▽

TWOMBLY WORK

(Continued from page 268)

"action" in the Action Painter label. Though the phrase still fits, Twombly's art has more to do with the motions of the mind than with the boil-over of difficult feeling.

Since the seventeenth century, Northern artists have found visual authority in the very texture of Roman light and stone. It's remarkable that Twombly, after years in residence, is still not entirely seduced. The palette of his most recent paintings evokes a decidedly antique light, a region of the past where reds bleach out to pink and thereby gain in impact. Yet there is no Augustan serenity to be seen in these images. The Twomblyesque scrawl is as intricate as ever, as jittery and grand, and as self-mocking, too.

Twombly's strategy was to displace his New York School instincts to a setting where time flows more slowly than it does in Manhattan, where historical resonances are subtler and, after all, stronger. Myth and long vistas of thought relieve feelings of their overpowering immediacy. Descended from a Romantic line of modernists, Twombly is a classicizer. When names from antiquity appear in the blank spots of his canvas (Nike, Agamemnon), they fit. Those names come to us battered, worn, layered with contradictory associations. Twombly's images are also layered, worked, and reworked until dissonance finds a tenuous balance.

If De Kooning is a painterly painter, Twombly is writerly. Among his early canvases are fields of blackboard grey, each with its own complement of chalk-white scribbles—brilliant evocations of professorial panic. The subject seemed to be some especially abstruse branch of topology. In recent seasons, Twombly has turned more directly to the question of painting itself. Some of his images leap in ragged, elegantly offhand streaks from one side of the canvas to the other. Some blossom outward from a center, expanding in quick, smeary arcs of color. The discourse begins with a single mark. The artist amends this, makes further adjustments, and soon he has obscured his original premise. The message turns out to be that which hides the message.

Twombly shows us the eloquence of erasure. And, with his American sensitivity to the Roman past, he suggests that all of history, a culture's or an individual's, is similarly elusive—and just as eloquent. The past may be hidden but it is never less than vivid. ▽

TWOMBLY HOUSE

(Continued from page 269)

and my own company bores me. Most all of my work of the past five years was done here, and a lot of it is very connected to the landscape of the place. Summer is the time I work best, and I work very well here."

Built in 1520, the house was found by Twombly's wife, Tatia, ten years ago. Her brother, Barone Giorgio Franchetti, who has a passion for restoration, supervised the reconstruction and the addition of a loggia and a "sitting room" (Twombly was brought up in Virginia, and even the most elegant drawing room is termed a "sitting room" in Southern parlance). All the elements assembled in the reconstruction are very old; the result is so authentic that, Twombly laughs, "The additions look older than the main part of the house."

Anchored on a huge boulder, the house has traces of Etruscan civilization in its foundation; and pools of spring-fed water, existing since Etruscan times, cool the rooms during torpid summer days. The four floors rise symmetrically up the side of a hill—with "cantinas" (storerooms) at the first level, a set of rooms that Twombly uses as studios on the second floor, and on the third floor—at street level—the bedrooms, sitting room, dining room, and courtyard.

The stairs wind further up to a huge, nearly empty room that Twombly uses not so much as a studio but as a place to gather inspiration from the landscape—a spectacular setting that drops off to a steep valley overgrown with foliage and to the Tiber River. On the mountains, there are great forests of beech and oak. "Much of the house," says Twombly, "is empty and dry and hard; then you come up here and you see all that marvelous green."

One of Twombly's largest and most ambitious works, *Fifty Days at Iliam,* inspired by incidents in Homer's *Iliad* from the translation by Alexander Pope, was done here over a two-year period. "It started with just a few panels and kept growing. The finished work is in ten parts, some fifty meters in all."

Rich fabrics, rare tapestries

Contrasted with the "dryness" and "hardness" of many of the rooms, several of the others, like the big sitting room and his bedroom, are, in Twombly's words, "quite luscious." A fascinating contrast—this spare hardness, this voluptuousness—in his paintings as well as in his surroundings.

The rooms cannot be said to be "decorated," although much thought has been given to what should and should not be there. Rather, they are *composed.* The elements: objects that reflect Twombly's fascination with Greek and Roman history and mythology—fragments of classical statuary found in the neighboring countryside or brought from the apartment in Rome—and rare and beautiful tapestries bought years ago in Paris "when no one else wanted them." Rich fabrics in marvelous colors are another Twombly passion—they add surprising brightness to the predominantly neutral tones of the rooms.

Chairs, many more than are ever needed or used for sitting, are collected for their mass and shapes, then composed like sculptures in groups, or lined up "Roman fashion" in rooms that are essentially passageways. Even the sitting room is seldom used for sitting; "We live outdoors in the loggia," Twombly explains.

In this house, even the seemingly casual arrangement of objects is an artful juxtaposition of the most meticulous kind. Photographer Deborah Turbeville noticed that a stubbed-out cigarette that she removed from an ashtray in one of the bedrooms was, later, carefully replaced by another partially smoked cigarette, in exactly the same position. And, one of the first-floor storerooms, where, in a country house, one would quite naturally expect the winter wood supply to be kept, indeed does contain a long stack of wood. "But," says Twombly, "we never come here in the winter," and so this wood is not meant for warming. Next to the wood, a wonderful old wicker wood carrier on wheels, found in Berne, Switzerland, and shipped, despite some problems, to Italy. The third element of this "composition": a Neopolitan sculpture of one of the Augustan emperors, standing on a base that is found treasure; it belonged to a temple of Apollo and was discovered in a little stream near Twombly's house.

Spare, beautiful, with depths and richness not immediately apparent to the eye—this room, like this house, is another Twombly work of art. ▽

BEN KINGSLEY

(Continued from page 249)

Albert Finney, Anthony Hopkins, and Tom Courtenay. None were quite right and knew it. Ben Kingsley, however, was a "miracle," as Attenborough writes in his soon-to-be published book, *In Search of Gandhi* (New Century).

Kingsley is not only an amazing actor; he is also half-Indian, with a startling physical resemblance to his character—after he lost seventeen pounds and suffered his ears to be taped so they looked wide as wings. He also broiled himself in the Indian sun to get the right skin tone, read, watched hours of Gandhi on newsreel: Kingsley's movement is as expressive as a dancer's, whether it is the stride of pure energy when Gandhi provokes the British with a 110-mile march, or the stiff walk of his old age, or the grace of Gandhi sitting, spinning. For Kingsley, there were Yoga lessons two hours a day, and spinning lessons another two hours a day. Spinning drove him to despair, at first—it was so difficult—but he continued because "I found that the spinning governed how I spoke, the rhythm. It was a brilliant metaphor Gandhi found, the spinning. It's indigenous, requires patience and concentration—the wheel like a mantra. It is a metaphor of labor and the dignity of work, but it's also a practical meditation with an end product, not abstract—you could clothe a child with it. Brilliant."

From *Gandhi,* "an epic tragedy with a cast of teeming millions," Kingsley says, he went on to make the film of Harold Pinter's *Betrayal* (co-starring Jeremy Irons), "a domestic tragedy about three middle-aged people who are emotionally inarticulate. I'm very interested in emotional inarticulacy. It is killingly hard to say what we mean. And part of my craft is to help us with that, to articulate. Great drama apprehends and comprehends what we are, what it is to be human."

The great drama of *Gandhi* is that while it encompasses the worst of human cruelty and violence, it offers, in the character of Gandhi and those who loved him, radiant proof of the goodness and love humans are capable of. It offers proof that peace can be an effective means as well as a desirable end. "It is not an evangelical movie," Kingsley says. "It tells a story and you make your own conclusions. People have told me it's about peace, it's about love, and some say, 'It's about me and my wife.' "

—AMY GROSS

VATICAN COLLECTIONS

(Continued from page 245)

but a city, because I know in what esteem the Pope holds you. When he speaks of you, it is as if, of a brother and almost with tears in his eyes. He told me that you were brought up together . . . made it clear that he knows and likes you, but you frighten everyone, even popes."

By this time, Michelangelo had abandoned Rome and was working on the façade of the Medici family church of San Lorenzo in Florence, which was never executed. He had ordered the marble blocks from Cararra shipped to the piazza of St. Peter's, where he intended to work on Julius II's tomb. However, on April 9, 1525, he wrote that "whether through old age or ill-health, I cannot finish the said Tomb . . ." Pope Clement VII was determined that Michelangelo would work for no one but the Medici anyhow and did not interfere. January, 1524, the artist wrote the Pope: "If Your Holiness wishes me to accomplish anything, I beg You not to have authorities set over me in my own trade, but to have faith in me and give me a free hand."

Michelangelo must surely have been advised by Julius II regarding the sculptures he commissioned to decorate the tomb that was his *bête noir,* as well as by Leo X who commanded him to create the great sculptures of "Night" and "Day" for the Medici tombs in San Lorenzo in Florence, a commission that kept Michelangelo from finishing Julius's tomb before he died. Similarly, the complex literary references in the fresco of the Palazzo Barberini depicting the "Glorification of the Reign of Urban VIII" were more than likely worked out by the Pope himself.

Born Maffeo Barberini, Urban VIII was an accomplished writer and in 1631 published a book of his poems illustrated by his favorite artist, Gian Lorenzo Bernini, whom he had hired to complete the complex of the new St. Peter's with a great colonnaded baroque piazza. To make sure that history would not forget his family, Urban VIII apparently instructed Bernini to work the emblems of the Barberini family—the bees and vines—into the elaborate altar canopy the artist made for St. Peter's.

From the reign of Julius II, who had decided to build a new basilica big enough to house the grand tomb for himself he commissioned from Michelangelo in 1505, two years after he was elected to the Papacy, to that of Urban VIII, who dedicated St. Peter's in 1626, the Vatican cathedral where the pope himself officiated was a major focus of papal patronage. In addition to Michelangelo, Raphael, Bramante, and Bernini all worked on designing the new basilica. Plans were changed many times, and huge fortunes were spent to build and embellish the great church, although the Tomb of Julius II was finally placed elsewhere.

The tomb, however, remained the bane of Michelangelo's existence, and the many letters from Michelangelo complaining of his relationships with the five popes during whose tenure he worked on the grandiose but literally impossible project tell us much regarding the rapport of the popes and their artists.

Before the Renaissance, the Church had always been the prime patron of artists who worked in provincial centers creating buildings and devotional imagery, vestments, and liturgical furnishings required for the religious life. During the Renaissance, however, the concept of individualism was born; the popes began to take a more direct personal interest in artistic creation. Naturally, they wished their own reigns to be identified with the best art of their times, and they were well informed through various sources regarding the reputations of the contemporary artists. One of the popes' main sources of information were their various nephews, who were often their talent scouts and agents in worldly matters.

The role of the nephews of the popes in art patronage can scarcely be overestimated, nor can the degree to which they benefitted both materially and politically from their close relationship to the papacy. Indeed, the origin of the word nepotism is in the Italian word *nipote,* meaning nephew. To say that nepotism was essential to the way things were done is an acknowledgement of the power of the family of the pope, whose fortunes rose with those of their most esteemed relative. Several times during the sixteenth and seventeenth centuries, the new pope had been the favored *nipote* of the late pope, and consequently was already something of an art connoisseur. For it was left to the popes' nephews to decorate the splendid new palaces and villas that the popes' close relatives were expected to build.

Beginning with the Renaissance, the humanistic popes, learned men who had studied the classical civilizations that were the inspiration of their time, saw art as the path to glory in this life and immortal fame in the next. To the artists they employed, whom they often brought to Rome from the provinces, art was the quickest and best means of climbing the social ladder. Indeed, it was during the Renaissance that the fine artist came to be thought of as more than a mere craftsman or artisan and that he was appreciated for his intellectual abilities as much, if not more, than for his craft. The support of the popes for the Academy of Fine Arts, known as the Accademia di San Luca, an institution dedicated to elevating the professional and social status of the artist, was surely instrumental in attaining that goal.

It was customary for an artist to be lodged where he was working, which was often in a palace or at the Vatican itself. In Florence, the magnificent Lorenzo de Medici invited the leading artists, poets, and philosophers to dine with his family and to converse about humanism with his relatives. As a result, when two members of the Medici clan became Popes Leo X and Clement VII, they had warm memories of the young art student Michelangelo Buonarroti, whom Lorenzo had invited to the family palace in Florence. The shared culture of neo-platonism, taught by the philosophers associated with the Medici family, made discussions about iconography easier when the humanist popes entered into dialogue with the artists regarding subject matter.

Often, this subject matter was a complex iconographical program the pope himself, and the poets and philosophers in his entourage, had a hand in developing; and sometimes the pope identified himself with a great ancient conquerer. Julius II, for example, was especially proud of his military conquests and insisted on references being made to Constantine the Great in art he commissioned.

Throughout the great centuries of papal patronage, from the moment that Sixtus IV, the uncle of Julius II, transformed Rome itself by cutting wide streets through it and erecting obelisks in great piazzas, the rivalry of the popes and their families for the services of the greatest artists was so intense that the competition put a man such as Michelangelo, considered the greatest prize of all, under a severe strain. Yet the popes also served the artists well, not only by remunerating them handsomely, raising their social status, and taking them into their family households, but also by respecting them as another special category, like themselves, of divinely inspired humans; thus, when a friend attempted to protect Michelangelo from the wrath of Julius II, by saying that "he has erred through ignorance. Except for their art, all painters are like this," Julius, despite his anger and disappointment, countered: "You have vilified him when We have said nothing. It is you who are ignorant and despicable, not he." Connoisseurs, collectors, taste-makers, preservers of antiquity, the popes shared much with the artists whose names go down in history linked to theirs. ▽

TO SEE THE VATICAN COLLECTIONS: The 237 artworks, flown to the U.S. by Pan American Airways, will be seen at The Metropolitan Museum of Art in New York City, February 26 to June 12, 1983; at The Art Institute of Chicago, July 21 to October 16, 1983; and at the M.H. de Young Memorial Museum of the Fine Arts Museums of San Francisco, November 19, 1983 to February 19, 1984. Sponsor of national tour is Philip Morris Incorporated; local sponsors include Manufacturers Hanover Corporation, Merrill Lynch, Pierce, Fenner & Smith Inc., Robert Wood Johnson, Jr. Charitable Trust, Continental Illinois Bank, the City of Chicago, Standard Oil Company of California, and Chevron companies; an indemnity has been granted by the Federal Council on the Arts. Photographs of works reproduced on pages 242–247 were provided by The Metropolitan Museum of Art, NYC.

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JUDITH KRANTZ

(Continued from page 251)

drink. She used to eat caviar by the half-pound jar; no longer. Salt bloats the face. Since she's been going to Mike, everyone tells her how much younger she looks.

She refers to her age, fifty-four, with the frankness of a woman who has been absolutely guaranteed that she is loved. She and Steve Krantz, a movie and TV producer, will have been married twenty-nine years this February (their two sons are twenty-five and twenty-three). At the age of forty-eight, Judy wrote her first novel—her first piece of fiction. In secret, she wrote what she hoped was a first chapter. Is this fiction? she asked her husband. This is fiction, he said. I've read that *Scruples* earned her two million dollars and *Princess Daisy*, her second novel, earned her five million. She says it's hard to figure the total because royalty checks are coming in all the time. I figure the estimates of two and five million must be on the low side.

This is not my usual style, to home in on the cold cash, but I force myself. Money is very much to the point when considering Judith Krantz's novels. Big money. First, because her books coast on the glamour of big money, the vicarious pleasure of dream indulgences. The drama—the glee—of vast sums spent and vast sums made is to her novels what war is to Tolstoy or Margaret Mitchell. Her books are the novelistic equivalent of Depression movie musicals—the rich, rich escape via a big (the better to distract you) cast, lavish sets, fabulous costumes, orchestral emotional highs and lows, the exuberant all's-well ending.

Money is to the point, second, because of those millions she's earned. The sale of *Princess Daisy* made the *Guinness Book of World Records*—$3.2 million. TV news reporters and others swooped down on Judy Krantz. They seemed to hold her personally responsible for the fact that "books of quality" were being neglected while all the advance money, and publicity, went to "schlockbusters," as a *Newsweek* journalist called them—writing, perhaps, in the shade of green.

To avoid another brouhaha, the sales figure for *Mistral's Daughter* is "unavailable." But Judy shows me a letter from her publisher with a copy of an order from Walden Books: the largest single order of a title he's ever seen.

* * *

This is not a rags to riches story. Judy Krantz comes from what she politely calls an affluent background. She was raised in New York City, with private schools, German nurses, the post-Wellesley European tour with her parents, younger sister and brother as soon as it was comfortable to travel after World War II. The Tarchers sailed over on the *Queen Mary* ("That's where the scene in *Princess Daisy* comes from, where the Duke and Duchess of Windsor were ignoring Francesca. That was us they were ignoring").

It was in Rome that Judy decided she must spend a year in Paris, *sans famille.* She learned to speak French fluently. She learned to ski. She learned about little dressmakers. She got a job in public relations and learned about fashion "at the source." With good friends at Dior and Balmain, "I would go in at five o'clock and borrow a dress. They would shorten it for me, fix my hair, and send me off like Cinderella. The dress was right off the runway and had probably been worn a hundred times—fresh it was not!—but it was couture. . . ."

Q. *What do clothes mean to you?*
A. Everything. My earliest memories are of not having enough clothes or the clothes I wanted. Because my mother did not believe in spoiling little girls. She never missed an opportunity to tell us how lucky we were, how poor she and my father had been. They were both extremely work-oriented and success-oriented, and education had led them out of their respective ghettos. My father, who never finished high school, started his own advertising agency when he was twenty-eight. My mother, who began to work at fourteen, as a chocolate dipper, went to college after she married—I was born her senior year. Then she went for an M.A. in economics and a law degree. By the time she had to retire, she was head of the downtown branch of the Legal Aid Society with over a hundred lawyers working under her. She raised me to know that what a little girl does when she grows up is get a job, that "self-respect" resides in work. That's why I had a job every summer all through high school and college, why I never learned to play tennis at summer camp, why I never had dancing lessons—she said dancing was something some boy would teach me at the right time. And some boy did.

* * *

Back in the U.S.A., Judy became a fashion editor at *Good Housekeeping* and wrote articles ("Tips to the Teens," for instance). She met Steve Krantz at her friend Barbara Walters' mother's apartment. "It was love at first sight. I knew it, because I'm not a dog lover. I don't hate dogs but I don't fondle them a lot. Barbara's mother had this little tiny pipsqueak of a dog. As Steve walked in, I swooped up the dog so that by the time he came over to be introduced I was already in what he calls a very 'mumsie' look. I was cuddling a little dog to my breast. As soon as we said hello, I put the dog back on the floor."

* * *

Two things Judy Krantz is not afraid of: men and reviews. Reviews, because after your first book, she says, readers are just waiting for your next one. The reviews don't matter. (This time, though, she does hope some reviewers will notice that *Mistral's Daughter* is a "stretch" for her—"I went for more, more substance, more life-size characters. But if they don't notice, they don't.")

She is not afraid of men because men have always liked her. "Little boys like me, grown-up men like me, all kinds of men like me. It's peculiar." She was "cute," she says, and suggests that I might want to interview her husband on the subject of her and flirting. "He says that if it breathes I flirt with it. I deny that. I say it's just the way I react to people."

Whichever Krantz is right, we now can understand the assurance with which Judy's heroines comport themselves with men. True, they are gorgeous women, but not all gorgeous women are assured. Krantz's heroines are lusty, forthright, *dashing.* They are sensualists, women of appetite. They know, or learn, the best of everything. This is a function of their maker. Judy will tell you that she is trying out a new cook; she's going to test him on tunafish salad—"we live on tunafish salad"—also on rice and zucchini. And do you know how the French test a cook? On two things: fried eggs and sweetbreads. And do you know where to get the best chocolate soda in Los Angeles? At the Pink Turtle in the Beverly Wilshire Hotel.

So, unstoppably, she supplies her characters with references: the best designers of clothes, rooms, gardens, the most luscious food, the richest wines, the most precious inns, clubs, shops, restaurants. The world of Krantz is a mosaic of names—dots you connect to see the fantasy; the fantasy, one of money, power, and comfort to the plushest degree.

Knowledge *per se* is power. Krantz will dive off the story line to do a riff on investment banking, the architectural bloodlines of a castle, the history of Lutèce, the distinction the French make between glamour, chic, and *chien.* On almost every page, there is evidence of research—of traveling, tasting, reading, clipping (some do their research in library stacks; some soak up atmosphere at Le Prieuré in Villeneuve-les-Avignon). For *Mistral's Daughter,* for example, Krantz has a file (turquoise! with a red tab!) called MEN, containing a few magazine articles, and photos of "men who appeal to me": Zubin Mehta, Malcolm Forbes, the Mexican architect Barragan ("He's why I decided to make Eric"—one redhead's true love—"an architect"). Another file is called MONDAINE. "That just means worldly, sophisticated." Slipped into it, one article on the best clubs in Paris, another on the people who make up French society (a secondary character, "that bitch Nadine," needs to know those names, Krantz says, "she needs to *yearn* for those people").

"My husband says that if it breathes I flirt with it"

The research shows because the information is new rather than assimilated; it's like the difference between new money and old. But it's also a sign of enthusiasm, the will to share, the impulse to poke a friend in the ribs and shout, Taste this! One's response is too much for one person to contain. Or perhaps, one is overburdened by memory. Does Judy have an . . . *unusual* sense memory?

"Yes, and Steve is its victim. Can you imagine being married to me for twenty-eight years and every two years hearing about the asparagus we had on our honeymoon in the little place outside of Florence? That's the kind of thing that used to make him say, 'You ought to write—please don't tell me about it.' I've blocked out vast areas of my life and I can't retrieve them; I have a remarkable capacity for forgetting anything's disturbing my pleasure. But for the nice things, the wonderful, good things—for food, clothes, anything sensual, textural, any decor, a particular mushroom I had in a particular restaurant—I have an extraordinary memory."

If Judy Krantz's heroines know how to have a good time, they also know how to work. They are supercompetent, the best at whatever it is they do, whether it is running "the world's most lavish specialty store, a virtual club for the floating principality of the very, very rich and the truly famous," or "the most famous of all the modeling agencies in the world." This is success of an unambiguous order. Her heroines are ambitious without being killers, generous, inherently fair, *(Continued on page 340)*

JUDITH KRANTZ

(Continued from page 339)

impulsive. They have character, temper, pride, yet are vulnerable by virtue of a childhood pain. They are Amazons, essentially fearless.

Judy sees herself not as a heroine but as the second banana. If you ask whether she is fearless, she answers, "Oh God no, I'm afraid to drive out of Beverly Hills. I won't get on the freeway." She can fly a plane but refused to learn navigation because it requires math: she does not do math. Neither does she spell. Perhaps it's the mild dyslexia that runs in her family. She does try—she recently bought herself the unabridged Oxford Dictionary. "But you know," she says, "no writer I know—and I know a lot—can spell. You get out here to a party at Irving and Sylvia Wallace's and you sit around talking to ten L.A. writers. And not one of them can spell! Not one!" Another thing she can't do is park. She can slide into a space ample enough for, say, four Rolls-Royces, but even then she will leave her little lime-juice-colored Mercedes at a merry angle.

You listen to her and she sounds, sometimes, as though Lucille Ball should play her. Her speech rhythms are a comedy writer's, and she does write funny scenes—conversations between giddy lovers or between two women who are great friends. "I think I write comedy," she says. "John Leonard [of *The New York Times*] is the only reviewer who has ever given me credit for being funny. I like to be funny. Life is so funny. And I think there is so much exchange of comedy material between two women on any given day. Two women together really see the humor of life."

She also writes scenes that could be instruction manuals for men who wish to be ideal lovers and for women who want to know what "sexually unleashed" is all about. She's often asked if she puts sex scenes in to make her books commercial. She answers that she's been asked to take sex scenes out. A TV interviewer once wondered how a nice Jewish girl like herself knows such things. She responded that if she knew what fantasies had passed through his mind in the last twenty-four hours, she could make a book out of them, too.

"It took my mother eight months to read *Scruples,*" Krantz says. "And she was a fast reader. She told me, 'It's a hard book for a mother to read. I keep seeing your dear little face hovering between the pages.' What dear little face? 'You at nine months old.' For heaven's sake—I was fifty years old at the time! In *Princess Daisy* I censored a lot of that stuff. And *Mistral's Daughter* has some very powerful sex scenes but anyone, your grandmother, could read them."

Not my grandmother.

"Well, some people's grandmothers."

* * *

What every interviewer wants to know, Judy says, is what she's done with the money. Of course: one expects the answer to read like a Judy Krantz novel. But no. The lime-juice-colored Mercedes was a birthday gift from Steve eight years ago and she likes it fine. Their house is similarly fine—Steve, after all, has been "terribly successful for years." The house is up the hill from the Beverly Hills Hotel, on the correct (north) side of Sunset Strip. There's a pretty pool, but Judy is startled when I ask if she ever takes a break from work by swimming. "Me? *Me?* I've been in three times in ten years. It's my idea of nothing to do."

How she takes a break is heartbreaking. A narrow brick walk wraps around a very small garden outside her writing room. "I call it my prison yard. If I'm stuck, I'll go around three times." She's at her desk from ten in the morning to late afternoon, with half an hour out for lunch, seven days a week. That's because when she was working on *Scruples,* getting back to the typewriter on Monday morning was agony. The solution was to eliminate the weekend break. No, Steve doesn't mind because he's a workaholic too. It would be great to have a weekend house in Santa Barbara, where the Reagans have their "ranch," but the Krantzes are simply too busy working to get away. Such are the rewards of success.

The one world-of-Krantz gesture: she bought herself a pair of diamond earrings when *Scruples* belayed into the number-one slot on the best-seller lists. It was the first thing she'd ever done like that—buy jewelry for herself. Steve was shocked. Until then, their marriage, financially, was not unlike that of Nora and Torvald in their doll house. Judy always worked, but when the money came in, it was "fairy gold." Steve even paid the taxes on her income. "Irresponsible," she says now, "childlike. I was incredibly stupid about money." This is surprising—she writes as though she's negotiated any number of major corporate deals and worked as a broker in her spare time. But no. "I'm terrified of the stock market. We've got our money in the money market, which seemed smart until interest rates started falling." And no, the Krantzes don't have a money manager because "We were told you need five million in cash to get started." The scale of living in Beverly Hills must be astounding. A banker tells me that 70 percent of the Mercedes Benzes in the United States are sold in Los Angeles county.

As it happens, the Krantzes are leaving town. They have rented an apartment on the Île St. Louis, where Steve will be producing a TV miniseries of *Mistral's Daughter.* "It's a terribly good idea for us to do something different, not to be quite so work-oriented," Judy says. "If I don't write a book this year, it will not be the end of the world." She sounds as though she's reassuring herself, or perhaps the spirit of her mother.

Meanwhile, the idea for the next novel is taking shape. One thing we know for sure is, the heroine will have great hair. An interviewer, she remembers, once asked her why all her heroines are beautiful. "My jaw dropped. I said, how could a heroine not be beautiful? The definition of a heroine is she's beautiful."

Q. *What about Jane Eyre?*

A. Inner beauty—the man always recognizes in the end that the woman is really beautiful. She takes off her glasses, lets down her hair, and it's such a satisfying moment. I love that kind of thing. If I had the kind of talent that, say, Margaret Atwood does, I might write about a heroine who was not beautiful, not to anybody. But I can't do it. I wouldn't get through five pages. I could write about Billy [in *Scruples*] as a fat girl, but she had to get thin—she had to go to Paris and eat right. It was so much fun for me to have her lose weight. And I wouldn't have been able to marry her to Ellis Ikehorn if she were not beautiful. Would he have married his secretary, twenty-five years younger than he, if she were grossly overweight? Not bloody likely."

* * *

The world of Krantz, like Oz, is after all not so very far from home. ▽

JANE SEYMOUR

(Continued from page 313)

her friends, along with becoming pregnant at thirty or later—and now her concern is to balance her time, her work, and Katie, to avoid falling into the "easy trap of having no time or energy or desire to be a sexually attractive human being to your partner." Spending a few days at Canyon Ranch Spa was one way of extending their time together. Another way: by following each film project with four months at home. She keeps her work to herself—reading scripts, conducting interviews during the day when her husband is at work—"and he, in turn, doesn't subject me to endless business dinners."

The system is working out. "I've found that I'm capable of doing everything by myself," Jane says, "but I don't like it. I like having a mate and I like it to be a man and I like him to be manly and to be someone I can look up to, someone who's different from me and sees the world in a different way. David shows me a lot of things—for instance, why I would want to have a baby. I couldn't imagine ever living on my own again. That relationship is more important to me than any of the rest of it. I mean, second come the children and third comes the career. . . . My parents are still crazily in love after thirty-three years. So that's a pretty good model—and a tough one—to live up to." ▽

MINIMALIST MEALS

(Continued from page 320)

CANYON RANCH STUFFED BAKED POTATO

two servings
160 calories each

2 small baking potatoes
1 medium finely chopped onion
¼ cup chicken stock
½ cup low-fat cottage cheese
2 tablespoons grated Parmesan cheese
2 tablespoons chopped chives or green onion tops

Wash the potatoes well. Pierce with a fork and bake at 400° for 1 hour.

Cut a very thin slice from the top of each cooked potato. Remove the pulp from the potatoes, being careful not to tear the shells. Mash the potato pulp and set aside in a covered bowl. Keep the shells warm.

Simmer the onion in the chicken stock until clear and tender. Add the mashed potato, cottage cheese, and Parmesan; mix well and heat thoroughly. Stuff the potato mixture back into the warm shells. (It will heap over the tops.) To serve, sprinkle each potato with 1 tablespoon of chopped chives or green-onion tops.

If you have prepared potatoes in advance, heat in a 350° oven for 10 to 15 minutes, or until hot, before adding the chopped chives.

From *Jeanne Jones' Food Lover's Diet* (Charles Scribner's Sons). ▽

SHOWING OFF

(Continued from page 272)

of one's shoes, the posture of success. There are auxiliary worries: the little bugle beads that could get ripped off your skirt if they catch on the edge of the chair, the drunk who's waving a glass of rum and cola at your greige taffeta, the young Englishmen who might start throwing food, the low oaf in front of you who is about to step back and straight through your ruffled hem. With all these things on one's mind, it is still possible to enjoy the surrounding sights and sounds but not to interpret them or to lend them one's emotional involvement. This is why first-night audiences are reputed to be the worst.

In the seventeenth century, Louis XIV provided entertainment at Versailles that was the quintessence of untaxing pleasure: ballets and fireworks, before which to parade one's finery. Now that we are in the grip of the notion of culture, ballet can no longer be enjoyed as animated mood music, a backdrop to one's own costume. It suffers from the same drawback as other theatrical events, which is that the real entertainment has to be confined to the intermission intervals at the bar.

This is where fashion saves the day. Once used to move dresses out of showrooms and into stores and from there onto the backs of women, often via the expedient of tea time "informal modeling," fashion shows have changed their nature. The shine, dazzle, music, movement, color, lights are often the equal of the movement in Broadway musicals when the entire cast, having loved, lost, and loved again, unites in an exuberant and tuneful parade. The word parade is old-fashioned, implying small-town small-time pride in such things as closeness and ethnic unity, but the concept of parade has a new validity. You can also call it showing off.

Whether it was Diana Vreeland whose galas for the Costume Institute of The Metropolitan Museum of Art in NYC established fashion as culture, or whether there was simply a natural evolution from the strobe and disco shows of the 'sixties to the formal fashion balls of today, is unsure. Fashion as spectacle is undemanding, pretty, and provides graceful form without disturbing content. A fashion show is not political, is controversial only to those people for whom it constitutes a livelihood, and it doesn't harm anyone. Attending a *formal evening* fashion show, be it in the dried-out reflecting pool of The Metropolitan Museum's cafeteria or in the ballroom of the Pierre Hotel, resembles nothing so much as being in church for Christmas mass. It has color, music, lights, a certain amount of solemnity, some stifled giggling, yawns, softly spoken gossip, heat, men eyeballing ladies, and ladies eyeballing each other. It has ritual: day clothes always come first, the end is often signified by a bride, and the creator is, whenever possible, brought forth amid mad applause and general rejoicing. It does not have religion, often has food.

Those who put on evening fashion shows, whether department stores promoting a designer, charities looking for a new gimmick, or museums doing a good turn, know that fashion is a magic vessel that can be filled with ornament and decoration and Champagne and streamers and twigs sprayed white and party favors and dancing and clever touches, without ever being overwhelmed. Fashion shows, essentially a little boring, are within their own limits: only in dire cases are they excruciating. This differentiates fashion from culture, which can raise the spirit high but can also set one to yelping like a chained Doberman.

The Metropolitan Museum of Art's galas are about today's clothes coming to check out the clothes of the Austrian Empire, the clothes of China—yesterday's clothes. They have made fashion into a social event. The idea of historic clothes as culture gave everyone involved in fashion the license to make contemporary clothes into culture. (What's a few years when a party's at stake?) And once they were culture, it was only natural that fashion should become entertainment, because that's what culture is. So now, we have today's clothes coming to check out today's clothes.

Witness Valentino's party last September at The Metropolitan Museum in New York City, the grand and exalted fashion shows all over the country (Ralph Lauren and Calvin Klein in San Francisco, Neiman-Marcus fetes in Dallas) and the tales of travelers returning from Paris where they have been dazzled not so much by the cut of the sleeve as by the way it was served up. From being commercial events, fashion shows have become a glittering form of entertainment, requiring the talent of the best choreographers; and that's only for what happens onstage.

Valentino's party was remarkable for many reasons, the first of which is that no one had to pay to be there. No one, that is, except Valentino, whose bill for the evening is rumored to have come to some three-quarters of a million dollars. A free party is as rare a species in New York City as the California Condor (one day, I shall talk about the effect of the IRS and its rulings on tax deductions for charity and the effect this has had on social life in the United States, but not today), and the eight hundred guests for cocktails and the fashion show were in some shock.

The three hundred and thirty intimate friends who were invited to the dinner in the Temple of Dendur room were in less of a state, as they are mostly foreigners who are not usually subject to the IRS tax-deduction rulings, or famous people who expect to be invited everywhere for free anyway. Swags of red jersey hung from the upper galleries, swarms of ruffles crowded at the door with upright dinner jackets (François de Menil, at first, was not to be allowed in; nor, for a while, was I, but these are mere details). Once past the gates, the ruffles and DJs spilled into the main hall to check out other ruffles and to be checked out by the photographers. As we all know, an unreported life is not worth living.

While the photographers, led by the wise Bill Cunningham, pursued the right looks and ignored the inept costumes (there were few—very few), moving here and there with sapient exclamations—"Saint Laurent!" they cried, rushing at a ruffled ball dress, then, at a piece of vector graphics on black faille, "Chloé?", "No, Fendi," in an informed babble, which mostly went "Valentino! Valentino! Valentino!" this being his night—the ruffles and tuxedos moved around the main hall to look at the Valentino clothes arranged on the main stairs below a gigantic V.

Many of the women had borrowed dresses—recognizable as summer collection by a bubble shape, as winter collection by a peplum effect of ruffles—from the host.

This is an interesting facet of the fashion balls. One can't wear last year's anything. It is better to be dressed by the host or the guest of honor than by his arch rival. It is best for the host or the guest of honor if the most prominent guests are wearing his clothes. The mechanism is in the nature of a mutual favor; you dress me and I'll wear your dress. This accounts for the importance accorded to not getting wine, cream cakes, rum and Coke, butter, or gravy on oneself, and to the usually placid tempo of the dancing.

Valentino's ball was exceptional. His generosity was unequaled. The Italian journalists were impressed more by the eighty young men from Glorious Food than by the Temple of Dendur. The American guests were impressed by the three hundred and thirty cinnabar porcelain plates said to have been flown in from Rome. The clothes all had a wonderful time. Valentino gave everyone address books in black silk that said VALENTINO on the cover, with a little Antonio drawing of Marisa Berenson above the Valentino. Marisa Berenson wore a Valentino, so did Pat Buckley, Mirella Petteni, Georgina Brandolini.

At the show, Bianca Jagger sat next to Calvin Klein who sat next to Muhammad Ali who sat next to Raquel Welch who sat next to Norman Mailer whose wife Norris was sitting next to him but facing the sides of the rest of the audience. When does a wife get a worse seat at a fashion show than her husband? When her husband is part of the show. Everyone had a great time, and the clothes had the best time of all.

"Come to Fifty-four," said a gentleman to a lady in ruffles.

"I can't, this dress doesn't go to discos," said the lady.

The gentleman understood what she meant perfectly. ▽

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JESSICA LANGE

(Continued from page 253)

Frances lived in that, I must say, I didn't keep things in balance. It really took its toll on my life. I've seen myself take it right to the brink where, if I pushed it a step farther, I'd go over the edge." What is it that finally set Lange apart from Farmer? "That nebulous little area where you can stand back and observe how far you're letting yourself go. And you check it.

"It was the filming of *Tootsie,*" says Lange, "that helped me to ease back into real life, when I didn't know what my real life was anymore." In *Tootsie,* Lange plays Julie Nichols, a feathery soap-opera actress, unaware that her "girl friend" (played by Dustin Hoffman) is a desperate actor who has dressed as a woman to win his role on the soap. "Julie," says Lange, "is 180 degrees away from Frances Farmer. Frances would take every little slight head on;

I could never be that hurt again"

Julie is the type of woman who, at any cost, will let the biggest things slide by. Her men mistreat her; she's not that serious about acting. But 'it's all right; I won't complain,' she says to herself." Until she meets Dustin's "Dorothy," who freely displays her anger, her frustration. "These are emotions that we have been taught are O.K. for a man, but not for a woman," says Lange.

Lange's own life is newly tranquil, anchored by her twenty-one-month-old daughter, Alexandra. She owns a cabin in Minnesota, where she and Alexandra disappear for weeks at a time (Lange chops her own wood), and property in New Mexico, where Lange plans to work with local craftsmen to design her own house.

"I love the process of acting; I like the actual verb, 'to act'—I like to *do* it," says Lange. "But the rest of it means less and less to me all the time. It's this ending of attachments—of wanting something so badly that I can't see past it, as I did when I was in *King Kong.* I wanted that career so badly: I wanted to be acknowledged as an actress; I wanted good parts in movies, and that was all I was thinking about. And it didn't come to me. It was really only after I gave up all those wants—gave up the idea of what something was *supposed* to be—that it all started to come about."

Now Lange is luxuriating in the contentment that comes when you feel as at ease in your skin as the favorite old bathrobe you put on each night. "What interests me now more than anything in a new film is who I'm working with and what elements of the character I haven't explored in my own personality." She's talking to Kim Stanley, her co-star in *Frances,* about a Tennessee Williams play.

But for now Lange is savoring her new role in Shelley Duvall's cable television series of fairy tales, each done in the style of a well-known illustrator such as Rackham. Lange will play Sleeping Beauty; Christopher Reeve, her prince. The series' director is her *Postman* mentor, Bob Rafaelson, who, as Lange tells it, said to her, "It's a perfect part for you, Jess. Five days of work, and you get to sleep through the whole thing." —DEBORAH MASON

FITNESS NOW

When's the best time to exercise?

Mornings help you to get in the habit, evenings help you to lose weight

BY JANICE KAPLAN

Finding the best time of day to exercise can be as complicated as deciding which type of exercise to do. Maybe you think you should exercise in the morning—but when the alarm goes off, you want more sleep, not a brisk run. Or you plan to swim laps in the evening—but something always gets in the way.

"When you exercise is a matter of personal preference and your own rhythms," says Michael O'Shea, director of the Sports Training Institute, NYC. The gym there is open from 6:00 A.M. to 10:00 P.M.—and it's booked all day. "Usually, people who come in the morning say they couldn't exercise at night if someone paid them," says O'Shea. "The opposite for the people who exercise at night."

In deciding when to exercise, there are factors to consider other than temperament. New studies indicate that you are most likely to lose weight if you exercise in the evening . . . although you will probably be most consistent if you exercise in the early morning. The weather, your sport, and your fitness level also influence when you should exercise.

Exercise time is a personal choice, but you perform best before lunch

If you haven't exercised in a long time and your body is less than flexible, be careful about exercising first thing in the morning. Muscles are tightest then, and circulation is its most sluggish. It is always important to warm up before exercise; it's vital if you plan to exercise as soon as you roll out of bed. Remember, too, that there is a difference between warming up and stretching. You stretch to keep muscles supple, you warm up to get blood circulating into muscles you will be using. You can warm up in the morning by running in place or jumping rope. A quick, hot shower is one very literal way of warming up and it's effective.

Physiologically, the best time to exercise is late morning or noon, since your body performs at its peak then—aroused from the morning's sluggishness but not yet fatigued. If you can swim, run, or go to an exercise class before you eat lunch, you will probably perform at your best then. Since activity suppresses appetite, a light lunch after you exercise should suffice. One exception to noontime exercise: In a hot climate, outdoor workouts should be done in the cooler AM or PM hours.

Jacki Sorensen, originator of Aerobic Dancing, thinks that looking for the "perfect" time to exercise can turn into an excuse for not exercising at all. "Just decide that you *will* exercise," she says. "Any time is good." Exercise first thing in the morning, and you've got a jump on the day—a sense of accomplishment no matter what else happens. At the end of the day, exercise gives you something to look forward to—a ready escape.

Proponents of end-of-day exercising are growing. Much of the stress and tension that builds up during a day seems to get released through exercise. Part of this may be psychological (you can't think about work deadlines if you are concentrating on hitting a tennis ball), but there may well be a physiological component, too. Some doctors suspect that there is a change in the flow of neurotransmitters in the brain during exercise, which may lead to a feeling of well-being. It's also possible that stress without activity causes your body to build up metabolic by-products that are released only when you're active again.

"In a tense environment, you have a constant outpouring from the adrenal glands," says Kenneth H. Cooper, M.D., founder of the Aerobics Center in Dallas, Texas. "These hormones, which build up in your body, can be burned off more rapidly when you exercise."

Dr. Cooper has found that if you are exercising as part of a weight-control regimen, it's best to exercise shortly before dinner. The simplest explanation: Appetite is diminished by vigorous, sweat-producing exercise, so you eat less; but it's probably more complicated than that. For example: Researchers have shown that people who eat most of their calories at night lose less weight than people who take in an identical number of calories spread through the earlier part of the day. This is because metabolism slows down at night, so you burn fewer calories. Exercising at night changes this pattern. Since the activity raises your basal metabolic rate, there is an increased expenditure of calories while you exercise and for some time afterwards. Keeping metabolism high in the evening may help you to burn more calories overall.

If you usually try to unwind at night with a glass of wine and the evening news, try forcing yourself to exercise instead. You may be surprised: vigorous exercise that gets your blood circulating and muscles activated often leaves you feeling more energetic, not less.

Scheduling exercise carefully can be important if you have busy days. Rarely will the ideal moment for activity be apparent; you have to give exercise a priority. It's easiest to make exercise a habit in the early morning, since few things will interfere with your plan.

Probably the least propitious time for aerobic exercise is late at night, after dinner. For at least one hour after a meal, blood is diverted to your stomach to help in the digestive process. You won't be comfortable—or effective—exercising then. If you get on your exercise bicycle late in the evening, you may become too invigorated to sleep. Mild exercises, though, such as yoga, stretches, or calisthenics are valuable at night and may even help you to sleep . . . because, as one doctor says, "exercise is nature's best tranquilizer." ▽

THE WHITEHEADS

(Continued from page 277)

words fail, sounds suffice. "Marriage is a really terrific time," she says. "Gr-gr-gr-gr-gr—that's for love affairs." Or "They were planning to come out and do the umpety-umpety-umpety . . . you know." One does.

With other men, and there were several others—most notably Albert Finney—Miss Caldwell says she had to be less smart, less talkative, less however much it took to make her admirers feel like more. But on meeting Robert Whitehead, who produced her first American success, *The Prime of Miss Jean Brodie,* she thought, "Ah, this is the feller I could really be a mate with. My Mum and Dad had a terrific mateship. I wanted that too."

"Mateship? I never had heard that word before. Is that what we have, a mateship?" In his youth, Robert Whitehead looked a bit like Errol Flynn; now he looks like the quintessential country gentleman. At no point in his life could he have disappeared into the wallpaper. A Canadian, he wanted to be an actor, like his cousin Hume Cronyn; but jobs being scarce after World War II, he tried his hand at producing, starting with $500 and the rights to Robinson Jeffers' adaptation of *Medea.* The production starred Judith Anderson (who, thirty-five years later, played the nurse in last spring's version) and John Gielgud and made Whitehead famous. No flash in the pan, Whitehead's been famous ever since. "I've been very busy for many years; and at the moment, I'm sitting it out a bit," he says. "I think I would have loathed you when you were that big hotshit producer with the black mustache," Zoe says.

Mr. Whitehead married his production assistant, Virginia Bolen, many years ago. Eventually, she became an antiques dealer, and some of the furniture he and she bought together is in his present home. Mr. Whitehead had assumed they'd have children, but both her pregnancies were ectopic. When he married Zoe Caldwell, he'd been a widower for some time, and fatherhood had long been forgotten. "By the time I was fifty, I had accepted life without parenthood. I had a good life. It was a surprise and a marvelous thing when it happened. I still haven't recovered."

Parenthood was not a surprise for Zoe Caldwell, or at least not an unlooked-for one. After two years of living with Robert Whitehead, she wanted a wedding. Not one to wait to be asked, she delivered an ultimatum, "Either you marry me or I leave." He, though fearful that marriage would ruin romance, capitulated. She, wearing a lilac dress from Henri Bendel's, just-picked lilacs on the crown of her hat, and stars in her eyes, arrived at a Bucks County church with the flourish of Boadicea in her chariot. The bridegroom was not enthusiastic ("My heart," he says, "was like lead"), until "the second the minister said 'You're married'; I felt great." The local postman and his wife were their attendants; the reception, Champagne and Twinkies for four, was at a neighboring grocery store. Of such are children's bedtime stories made.

When Sam, their elder son, was born, the Whiteheads' friends carried on as if Zoe were the Virgin Mary. Mrs. Whitehead, however, was doubtless less spiritual than animal: some women simply nurse their children; Mrs. W. is the kind who gives suck. Mr. Whitehead was purely amazed. "I still haven't recovered. It was a bewildering miracle. I can't get it out of my mind when I see him." Three years later, Charlie came along. No other production can compare "The esthetic involvement in the boys," says their father, "is more important."

But with all that, the Whiteheads are still creatures of the theater. Their house is an enormous set; one is not surprised to hear that Ben Edwards, who designed *Medea,* worked on it with them. The country kitchen is *the* country kitchen—the window looking out on their sixty acres of Westchester woodland (only an hour from Broadway), the long pine table with its homely fare, a fire roaring in the fireplace in the living room, too, and squashy couches and floor-length sliding windows, books, a piano. "The curtain rises," the stage directions might read, "on an affluent, middle-aged couple and their handsome young sons. He is dressed for golf. She, in a sweatshirt and khakis, is about to exercise the dogs."

But no matter how many sweatshirts and khakis Mrs. Whitehead piles on her five feet four inches, she will always be a peacock in wren's clothing. Her gestures are too definite, her vocabulary too vivid, her voice too agile for her to masquerade as a suburban housewife. It is Mrs. W.'s destiny to stand out.

Mr. Whitehead, on the other hand, could pass for a banker, until he opens his mouth. His subject matter is, say, his work on *Medea:* "At first, Zoe and I were afraid that working together, especially with my directing Zoe, might be bad for our marriage; but if anything, it has strengthened it." And actors he has worked with. And plays he has nurtured. Not, that is, the common chat of the commuter train.

But the boys . . . the more the boys are just plain boys the more delighted their parents. "Their image of me," Mr. Whitehead says, "is that I play golf and tennis, and their image of her is that she's with the vacuum cleaner like a good Virgo." When the Virgo with the vacuum cleaner got a Tony for *Medea* last spring, both boys were watching *The Dukes of Hazzard,* having posted their nanny at another set to watch the awards ceremony and to notify them if Mom won. Mom's acceptance speech being very short, they didn't get there in time. One wonders if they'll watch the TV-movie production CBS will show in February. Maybe. *Medea,* which their mother describes as being "about giving too much of yourself to someone," they say, is a touch too long.

Happy families really are alike, although their components vary remarkably. What is common to all happy families, though, is an intense, and sometimes even nosy, interest in one another. Happy families also tend to talk at the same time—Mr. and Mrs. Whitehead sometimes sound a fugue—but they listen intently as well. Happy families are not exclusive; they tend to enclose the stranger in their circle. Happy families give you a good time.

The Whiteheads are different: "He's not afraid of touching, of listening to the boys and really answering. I think they'll be very much affected by having such a dad," crows the exuberant wife. "Oh, Zoe, c'mon," murmurs the blushing husband.

The Whiteheads are similar, not only because of their involvement in the theater, but because they are, in a sense, British Colonials: "Zoe says things and does things that I remember from when I was six years old."

And in one respect, the Whiteheads are identical. Life has burned the fat off both of them; what's left is the beautiful bone. ▽

FASHION INFORMATION

Page 77: Earrings, $200, Saks Fifth Avenue, NYC. **97:** Hair comb, Henri Bendel. **113:** *Photo below:* Earrings at Henri Bendel. **137:** Cotton/Lycra unitard, $46, No Sweat Bodywear, Santa Monica and Beverly Hills. **250–251:** *Left to right:* Antron/Lycra Flexatard Unitard Designed by Gilda Marx, $36. Body Design by Gilda, NYC and Houston. . . . Rayon dress, OMO Norma Kamali. Top, $205. Skirt, $195. OMO Norma Kamali Boutique, NYC. Fur, Karl Lagerfeld for Chloé by Goldin-Feldman, $1400. Henri Bendel. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. . . . Antron/Lycra Flexatard Unitard Designed by Gilda Marx, $36. Macy's, Herald Square. . . . Antron/Lycra Flexatard Unitard Designed by Gilda Marx. Body Design by Gilda, NYC and Houston. Hair: John Sahag and Stephane Lempire for John Sahag, makeup: Alberto Fava. **254:** Jacket, $780. Skirt, $225. Shirt, $210. Late Jan. at Saint Laurent Rive Gauche Boutiques, NYC; Coconut Grove; Washington DC; San Francisco; Frost Bros., Dept. 690. Accessories, Yves Saint Laurent. Dim Hosiery. Bloomingdale's. **255:** Wool/polyester jacket and pants. Jacket, $700. Pants, $490. Fabric, Wurmser. Blouse, $325. Late Jan. at Saks Fifth Avenue, NYC, Dept. 525; Ultimo, Chicago; Maxfield, Los Angeles. Accessories, Chloé. Shoes, Walter Steiger for Chloé. **256:** Giorgio Armani red suede blouson, $695. Wool jacket and wool/cotton skirt, $1015. Cotton/silk shirt, $230. Turnout Feb. at Ultimo, Chicago. Jacket, shirt and skirt at Bloomingdale's, Dept. 319; John Wanamaker, Dept. 4722; Added Touch, Pittsburgh; Rich's, Dept. 341; Balliet's; Neiman-Marcus, Dept. 39; Sakowitz, Dept. 56; I. Magnin, Dept. 267. Accessories, Giorgio Armani. . . Issey Miyake cotton/linen shirt, $255. Linen/cotton sweater, $315. Cotton/nylon pants, $300. Linen/polyester scarves, $102 each. Turnout March at Saks Fifth Avenue, NYC, Dept. 302; Ultimo, Chicago. Chez Catherine, Palm Beach and Canada. Shirt, pants, sweater at Linda Dresner, Troy MI. Robinson's, California. **257:** Chloé silk crêpe de Chine blouse and skirt, $1390. Fabric, Bini. Late Jan. at Saks *(Continued on page 344)*

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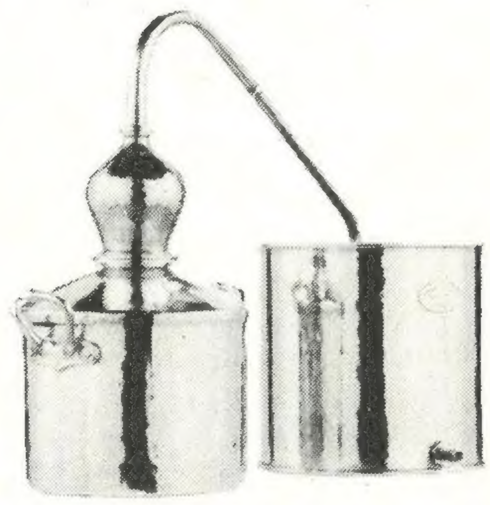

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FASHION INFORMATION

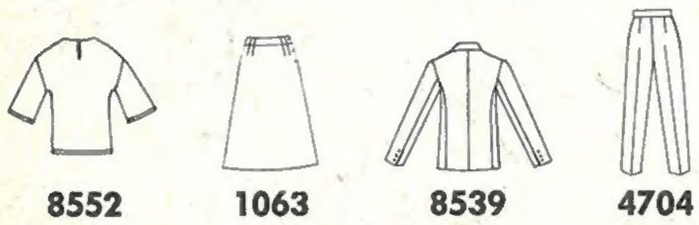
(Continued from page 343)

Fifth Avenue, NYC, Dept. 525; Martha, Palm Beach and Bal Harbour; Neiman-Marcus, Dept. 59. Dim Hosiery. Bloomingdale's. Shoes, Walter Steiger. Walter Steiger Madison Avenue, NY. . . . Valentino linen top and skirt, $2200. Fabric, Braghenti. March at Martha; Valentino Boutique, Washington DC; Hattie, Birmingham MI; Sakowitz, Dept. 48; I. Magnin, Dept. 32. Dim Hosiery. Bloomingdale's. Shoes, Rene Caovilla. Carina Nucci, NYC. **258:** Emanuel Ungaro wool coat, $1095 and pants, $550. Silk vest, $350. Silk blouse, $595. Vest, blouse fabric, Etro. Feb. at Emanuel Ungaro Boutiques NYC; Palm Beach, Bal Harbour, Houston and Beverly Hills, Loretta Blum, Dallas. Accessories, Emanuel Ungaro. . . . Gianfranco Ferre silk crêpe de Chine dress, $870. Feb. at Martha; Ultimo, Chicago; Neiman-Marcus, Dept. 39; Wilkes Bashford, San Francisco; Chez Catherine, Canada. All accessories, Gianfranco Ferre. **259:** Saint Laurent Rive Gauche wool jacket and skirt, $930. Late Jan. at Saks Fifth Avenue, Dept. 337; Saint Laurent Rive Gauche Boutiqes, Atlanta, Palm Beach and Beverly Hills. Neiman-Marcus, Dept. 27. Accessories, Yves Saint Laurent. Dim Hosiery. . . . Chloé wool gabardine coat, jacket and skirt. Coat, $750; jacket and skirt, $960. Fabric, Wurmser. Silk crêpe de Chine blouse, $170. Jacket, skirt and blouse at Bergdorf Goodman. Turnout late Jan. at Neiman-Marcus, Dept. 59. Accessories, Chloé. **260:** Antron/polyester maillot, Issey Miyake, $100. Mid February at Bloomingdale's, Dept. 387; Pegasus, Philadelphia; Linda Dresner, Troy MI; Charles Gallay, Beverly Hills. . . . Chloé silk crêpe de Chine blouse. Dress, $235. Blouse, $325. Late Jan. at Saks Fifth Avenue, NYC, Dept. 525; Ultimo, Chicago; Neiman-Marcus, Dept. 59. Accessories, Chloé. Dim Hosiery. Shoes, Walter Steiger Madison Avenue, NY. **261:** Gianni Versace silk crêpe de Chine blouse, $425. Cotton skirt, $260. Jan. at Jimmy's, Brooklyn; Gianni Versace Boutique, Beverly Hills; Gianni Versace Boutique, San Francisco. Accessories, Gianni Versace. Dim Hosiery. Bloomingdale's. . . . Comme des Garçons cotton jacket, $275. Cotton knit T-shirt, $54. Cotton culottes, $110. Late Feb. at Henri Bendel, Dept. 57; Alan Bilzerian, Boston and Worcester MA; Linda Dresner, Troy MI; Ultimo, Chicago; Maxfield, Los Angeles. Dim Hosiery. Boots, Comme des Garçons. . . . Claude Montana linen/cotton cardigan $370, sweater, $300; pants, $325. March at Bergdorf Goodman; Panache, Millburn NJ; Ultimo, Chicago; Neiman-Marcus, Dept. 39; Theodore, Beverly Hills; I. Magnin, San Francisco, Dept. 267; Chez Catherine, Palm Beach and Canada. Accessories, Claude Montana. Shoes, Claude Montana by Stéphane Kelian. **282:** Hat, Lee Black. Bloomingdale's. **286-287:** *Left:* OMO Norma Kamali at Lord & Taylor, Dept. 28; John Wanamaker, Dept. 4350; Jordan Marsh, Dept. 1430. Watch, Porsche Design from Schaffhausen. Bloomingdale's. Bracelet, Ted Muehling. . . . *Right:* OMO Norma Kamali. Bloomingdale's, Dept. 387; Marshall Field's, Dept. 825; Joseph Magnin, Dept. 47. **288:** Anne Klein. Bonwit Teller, Dept. 118; John Wanamaker, Dept. 4715; Hudson's, Dept. 394; Sakowitz, I. Magnin, Dept. 54. Outfit also at Kaufmann's, Dept. 815; Gidding-Jenny, Dept. 48; Marshall Field's, Dept. 175. Bracelet, Ted Muehling. Bergdorf Goodman. Nikon binocular. Stockings, Gerbe. Shoes, Maud Frizon, NYC. **289:** Earrings, Sherry Mills. Gloves, Azzedine Alaïa. Bergdorf Goodman. Stockings, Gerbe. Samantha Jones, NYC. Shoes, Maud Frizon, NYC. **290-291:** Norma Kamali. Saks Fifth Avenue, Dept. 758; John Baldwin, Dept. 21; Hudson's, Dept. 353; Neiman-Marcus, Dept. 37; Bullock's; Liberty House of Hawaii, Dept. 398. Outfit also at May D&F, Denver. Top, Burdines. Skirt, Marshall Field's, Dept. 814. Earrings, Rose Siegel. MDF, Cambridge MA. Bracelet, Ruza for Elegant. Henri Bendel; Cachet Four Seasons, Washington DC. Ring, M&J Savitt. Bloomingdale's Cul-de-Sac. Nikon binoculars. Tights, Hot Sox. Saks Fifth Avenue; May Co, Los Angeles. Anne Klein shoes for Schwartz & Benjamin. **292:** Geoffrey Beene. Altman's, Dept. 70; Rich's, Dept. 329; Jacobson's, Dept. 21; Marshall Field's, Dept. 028. Necklace, Arthur Koby. Neiman-Marcus, San Francisco. Tights, Hot Sox. . . . Robby Len at Macy's, Dept. 293; Hudson's, Dept. 390; Foley's, Dept. 395. **293:** *Left:* Fernando Sanchez. Henri Bendel, Dept. 38; Montaldo's, Dept. 47. Earrings, Ted Muehling Shoes, Capezio Ballet Makers. . . . Yves Saint Laurent Beachwear. Bonwit Teller, Dept. 077; Sakowitz, Dept. 69. Earrings, Ted Muehling. **294:** Ralph Lauren. Saks Fifth Avenue, Dept. 310; Swansons on the Plaza, Dept. 480; I. Magnin, Dept. 53. Ring (right hand), Poiray Jewelers, NYC. Ring (left hand), M&J Savitt. Bloomingdale's, Cul-de-Sac. Ralph Lauren Hosiery. Shoes, Capezio Ballet Makers. Scarf, Ralph Lauren. **295:** Glasses, Sanford Hutton for Colors in Optics. Saks Fifth Avenue. Earrings, Kirk's Folly. Boots, Arche. Evviva, NYC. **296:** Girl standing: OMO Norma Kamali. Saks Fifth Avenue, Dept. 342. Girl sitting: OMO Norma Kamali at Bloomingdale's, Dept 387; Neiman-Marcus, Dept. 37. Bag, Carlos Falchi. Bergdorf Goodman. Chair at Turpan Sanders, NYC. **297:** Ralph Lauren. Bonwit Teller, Dept. 156. Ralph Lauren Footwear. Bloomingdale's; Robinson's, California. . . . Girl in background: Nylon/spandex teddy, Michelle Nicole Wesley. $40. L'Affaire Lingerie, NYC. Earrings, Trifari by Marcella Saltz. **298:** Perry Ellis at Henri Bendel; Rich's, Dept. 338; Marshall Field's, Dept. 175; Swansons on the Plaza, Dept. 650; Neiman-Marcus, Dept. 36; Bullocks, Dept. 333. Perry Ellis also at Mary V's, Tyler TX. Rings, Mark Spirito. Bloomingdale's, Cul-de-Sac. Socks, Perry Ellis for Trimfit. Shoes, Manolo Blahnik. **299:** Calvin Klein at Altman's, Dept. 147; Kaufmann's, Dept. 859; Ivey's Carolinas, Dept. 251; Neiman-Marcus, Dept. 210; May D&F, Dept. 384; I. Magnin, Dept. 201. Calvin Klein also at Camille, Coconut Grove and Bal Harbour; Swansons on the Plaza, Dept. 480 (shorts to order). Muffler, Calvin Klein. Bergdorf Goodman; Point of View, Palm Beach. Bracelet, Miss Ellen Ruth Levy. Watch, Porsche Design from Schaffhausen. Bloomingdale's. Ring, M&J Savitt. Bloomingdale's Cul-de-Sac. **300:** Oleg Cassini. Saks Fifth Avenue, Dept. 342; Filene's, Dept. 328; Montaldo's, Dept. 58; Davison's, Dept. 293; Burdines, Dept. 382; Bullocks Wilshire, Dept. 384. Yves Saint Laurent Shoes. **301:** OMO Norma Kamali. Bloomingdale's, Dept, 387; Neiman-Marcus, Dept. 37. Boots, Joan & David Couture. Ann Taylor NYC and Beverly Hills. **302:** OMO Norma Kamali nylon dress at Neiman-Marcus, Beverly Hills, Dept. 429. Bracelet, Robert Christoff for Good as Gold Accessories. Basha &, NYC. Evan-Picone Hosiery. Saks Fifth Avenue. Anne Klein Shoes for Schwartz & Benjamin. Bloomingdale's. **303:** Lycra maillot, about $65. OMO Norma Kamali Boutique, NYC. Earrings, Mark Spirito. Bloomingdale's Cul-de-Sac; Ultimo, Chicago. **304:** Cotton fabric available thru Sewing Associates, NYC; F&S Fabrics, Los Angeles. Linen fabric at The Vermont Country Store, Weston, VT. Sunglasses, Colors in Optics, Bloomingdale's; Neiman-Marcus. Belt, Ruza for Elegant. Henri Bendel. Ralph Lauren Footwear. Bloomingdale's; Robinson's, California. **305:** Linen fabric, see above. Muffler, Two Blondes, Vivaldi Boutique, NYC. Rings, M&J Savitt. Bloomingdale's Cul-de-Sac. Socks, Hue. Altman's. Ralph Lauren Footwear. Bloomingdale's; Robinson's, California. **306:** Earrings, Ted Muehling. Artwear NYC. **307:** Scarf, Burberrys, NYC, Boston, Chicago, San Francisco. Boots, Unisa. Bonwit Teller. **308:** Perry Ellis cotton sweater, $180. Bloomingdale's. Zoran wool gabardine skirt, $300. Bergdorf Goodman. Bracelet, Karen Reed for Bergere. Gloves, La Crasia. Stockings, Danskin. Shoes, Joan & David. Ann Taylor, NYC and Beverly Hills. **309:** Earrings, Cara Croninger at Artwear, NYC. Stockings, Danskin. Shoes, Joan & David. Ann Taylor, NYC and Beverly Hills. **310:** Coat also at Edwards-Lowell, Beverly Hills. Earrings, Cara Croninger. Stockings, Christian Dior. Shoes, Yves Saint Laurent. Bloomingdale's. **311:** Socks, Trimfit. Macy's. Shoes, Joan & David. Ann Taylor, NYC. **315:** Christian Dior Beachwear unitard. T-shirt, Fruit of the Loom. **316-317:** OMO Norma Kamali bathing suit. Fruit of the Loom T-shirt. Stevi Brooks cotton/polyester/Lycra shorts, $16. Stevi Brooks, Beverly Hills. Socks, Hue. Bergdorf Goodman. Keds sneakers. **318-319:** Christian Dior Beachwear polyester/cotton/Lycra unitard about $64. Bloomingdale's, Dept. 362. T-shirt, Fruit of the Loom. **321:** Joan Vass dress. Earrings, Terry Felper. Henri Bendel; Ultimo, Chicago. **322:** Glasses, Sanford Hutton for Colors in Optics.**323:** Hanes Hosiery. Altman's. Shoes, Maud Frizon NYC and Beverly Hills. **324:** *Left:* Maillot at Saks Fifth Avenue, Dept. 42; I. Magnin, Dept. 219. Earrings, Marieluisa Stern for Stigi. Henri Bendel. . . . *Right:* Turnout at Bloomingdale's, Dept. 457; Neiman-Marcus, Dept. 23. Earrings, Robert Feldman at Judith Feldman Accessories. Frances Kahn, Lynchburg VA. **325:** Calvin Klein. Saks Fifth Avenue, Dept. 315; Hudson's, Dept. 394; Marshall Field's, Dept. 175; Liberty House of Hawaii, Dept. 366. Turnout also at Rich's, Dept. 338; Kreeger's, New Orleans; May D&F, Denver, Dept. 25; The Regiment, Colorado Springs CO. Earrings, Mark Spirito. Henri Bendel. **326:** Fernando Sanchez. Saks Fifth Avenue, Dept. 45; Bullocks Wilshire, Dept. 410; I. Magnin, Dept. 341. Stockings, Ultra Sense. Shoes, Charles Jourdan, NYC. . . . Norma Kamali at Saks Fifth Avenue, Dept. 758; Higbee's, Dept. 390; Hudson's, Dept. 353; Marshall Field's, Dept. 814; Liberty House of Hawaii, Dept. 398. Earrings and bracelet, Cara Croninger. . . . Perry Ellis at Saks Fifth Avenue, Dept. 335; Rich's, Dept. 338; Marshall Field's, Dept. 175; The Denver, Dept. 175. Earrings, Bill Schiffer. Shoes, Bernardo. . . . Sonia Rykiel Knits. Lord & Taylor, Dept. 96; Garfinckel's, Dept. 69; Robinson's, Dept. 104; Nordstrom, Dept. 66. Earrings, Terrafirma. **327:** Vollbracht, Too. Frost Bros., Dept. 500; I. Magnin, Dept. 201. Shoes, Claudio Rocco. Earrings, Monet. . . . Esprit at Neiman-Marcus, Dept. 187 (top) and Dept. 196 (pants); Macy's, San Francisco, Dept. 605. Rolex watch. Sneakers, Keds. . . . Bill Haire linen/viscose pants. Outfit at Esther Wolf, Dept. 21. Earrings, Eagle & Fox. Shoes, Manolo Blahnik. **328-329:** Gabar. Lord & Taylor, Dept. 28; Garfinckel's, Dept. 40; Ivey's Carolinas, Dept. 259; Marshall Field's, Dept. 158; Sakowitz, Dept. 67; I. Magnin, Dept. 219. Maillot also at Famous-Barr, Dept. 141. Earrings, Stephen Dweck. Bergdorf Goodman; Amen Wardy, Newport Beach CA. . . . Mary McFadden. Swansons on the Plaza, Dept. 020; Neiman-Marcus, Dept. 50. Earrings, Stephen Dweck. Saks Fifth Avenue, NYC. Stockings, Ultra Sense. Shoes, Vittorio Ricci, NYC. . . . *Inset above left:* Earrings, Stephen Dweck. Bracelets, Leo Wills. Stockings, Electric Sok! Shoes, Charles Jourdan, NYC. . . . Frances Henaghan. Lord & Taylor, Dept. 03; Sakowitz, Dept. 51; Bullocks Wilshire, Dept. 364. Earrings, Cara Croninger at Artwear, NYC. Shoes, Geoffrey Beene for Andrew Geller. Jan. at Delman at Bergdorf Goodman. . . . *Inset below right:* Earrings, Red Cobra by Frank Giordano. Stockings, Electric Sok! ALL PRICES APPROXIMATE.

VOGUE PATTERNS

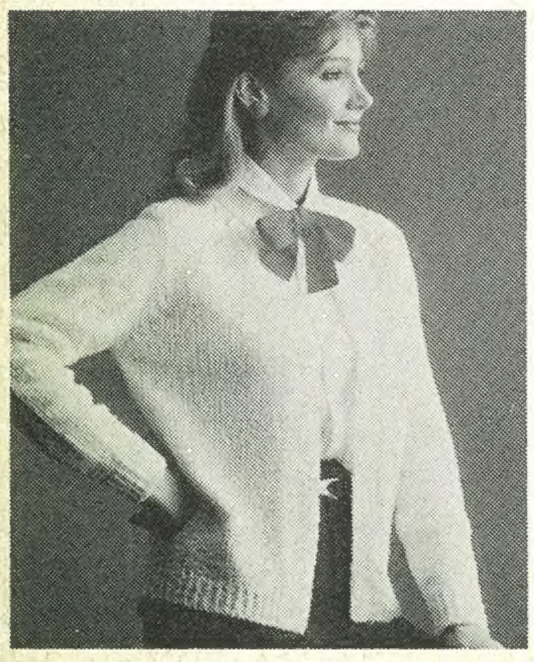
Back views, yardages, details of pp. 304-5.

Knit top: Vogue Pattern #8552, View A. Sizes 4-14. Size 10. 1⅝ yards of 44/45″ fabric. $3.50. Canada, $4.20. **Skirt:** Vogue American Designer Calvin Klein #1063. Sizes 4-14. Size 10. 1¼ yards of 52″ fabric. $8.50. Canada, $10.30. **Jacket:** Vogue Pattern #8539. Sizes 4-14. Size 10. 2¾ yards of 52″ fabric. $5.00. Canada, $6.10. **Pants:** Butterick Pattern #4704, View E. Sizes 4-14. Size 10. 2¼ yards of 52″ fabric. $3.25. Canada, $3.90. All linens, Ulster Weaving. Cotton knit from Sewing Associates.



8552 **1063** **8539** **4704**

Sewing tips Make jacket as wide in the shoulders as pattern allows to give it more shape. Also add 2″ to the hem to make it longer.



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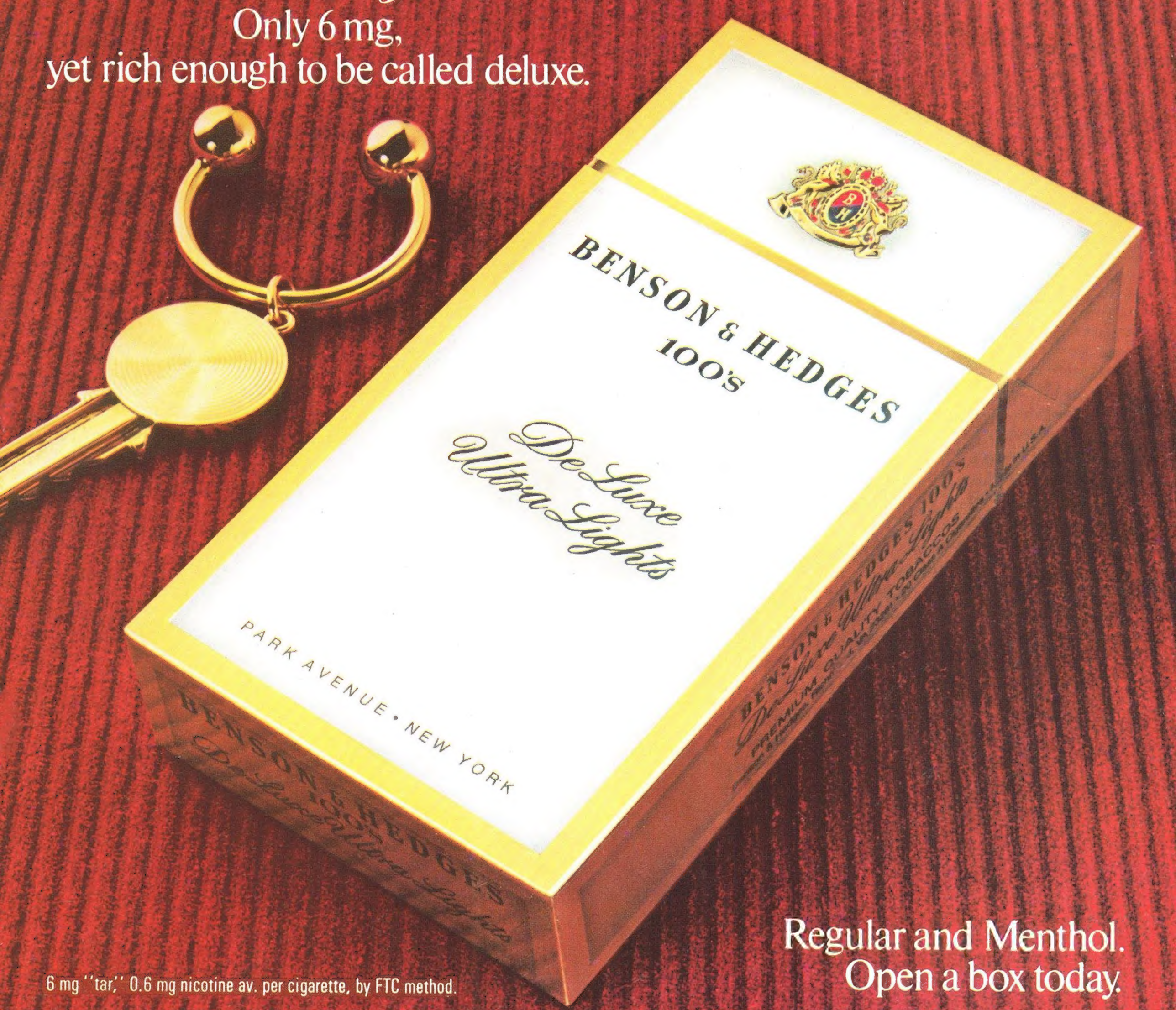

6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

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